

# SEVEN DAYS

## TICKED OFF

PAGE 10  
VT scientists count  
more ticks, more cases  
of Lyme

## Love Affairs

BY JOEL NAJMAN, PAGE 28

## LIGHTNING STRIKES

PAGE 18  
Chris Bouchard  
shoots up a storm

## FEELING THE HEAT

PAGE 40  
VT woodstove  
makers forge on

## FIDDLEHEAD MASTER

PAGE 48  
Magic Hat brewer  
goes solo

**Darlene Love**, the voice  
behind scores of iconic pop  
singles, talks about her career  
and upcoming Vermont show





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RETURN JAMES  
CHRIS CAVALLIPOINT

12/30: AN EVENING WITH  
ANUS MITCHELL

12/29: SOME ENCHANTED EVENING  
THE SONGS OF ROGERS  
& HAMMERSTEIN

1/15: BIG BAD WOODCOCK GADGET

1/14: DANCE ALIVE—  
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## facing facts



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Hate tastes different than chicken?  
 Then, if I had a dollar for everytime  
 I accidentally picked up some hate  
 negatively someone... thankfukly  
 the lady never said so!  
**BUS POSTER: CHICK FIL &  
 CAYENNE ROAD**

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don't know. But you'll find the  
CAPTIVE LOVE LIBRARY (BOOK #1, A  
FACEBOOK PAGE

401 most pay kids  
just as you, there all  
H SHIP WORKARD SENIOR

CHRISTOPHER SMITH (SMITH-CR), A FACTBOOK PAGE

I also keep the difference between  
 dollars and kate. I can spell checker  
 too. Let's do this must have  
 LA TAKEDUP THE CHOC-FR-A  
 RACEDON PAGE

### JUST THE FACTS:

**The Human Rights Commission** doesn't state any discrimination against women workers. Another oversight and everything was lost. What right?

CHUCK FLAHERTY

It seems like all  
of Vermont is  
celebrating the year  
— so celebrating the  
Mullan House of  
East Montpelier  
Cannery, right? It's  
there, from a few  
food trucks about  
the town.

PAC BELFAC/CDMP/FILE

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Source: <http://www.citigroup.com>

2011/2012  
season

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**golden dragon**  
ACROBATS

fri. dec 9 4:00 PM

Figure 1. **Figure 1**

World Premiere! **clifford**  
THE BIG RED DOG

fr. Jan 6 8 08 PM

[illegible]

## capitol STEPS

sat, jan 21 8:06 PM

[illegible]

11/07/2017 12:05:28 PM

PLANTING IN 1998



## PUZZLED BY PIZZA STORY

There were some very strange reviews in "Against the Grain" [November 30]. James's is angry and not tasty at all. Upper Crust is great. The crust is thin and a little crispy and very tasty. I don't know what was being talked about in terms of the sauce turning weird. Maybe it's the distance from NYC and good pizza, but having grown up in that area, I was really confused by the reviews.

Kelly Gardner  
COLCHESTER

## ASHE CAN LEAD

[Re Joe Gatto "Was Ashe Answer? Did Mario Know?" November 30]. On November 13, I contacted Tim Ashe to be the next Democratic mayor of Burlington. As I said then, Burlington is obviously at a crossroads in respect to the challenges ahead, and we're very much a town in need of someone able to harness the many facets and spirit of this place. Whether it's Burlington Telecom or the airport garage, leadership—and the politics that go with it—has been a mess in this town.

Having someone like capable of managing the politics of this city will be as important in navigating the current financial challenges ahead. With his knowledge of city and state government and his proven ability to get votes at every part of this town, I believe Tim is that person. His increasing in the Vermont Senate among some of the strongest political players around, including our current governor will only serve us better in getting the city back on track. Tim and his background as a coach and work on affordable housing clearly gives him the most comprehensive skills to help the city of Burlington the best place around.

As a lifelong Burlington resident and the former co-owner of the Onda Diner which served as a hub for great politics there here in the Queen City for more than 30 years, I know that all the things

that keep this place vibrant, successful, entrepreneurial and fun will be enhanced and strengthened in Tim's vision for the city. I hope others think so too.

David Linsen  
BURLINGTON

## WATER PARK WASTES ENERGY

It was with courage that I read the article in Seven Days about Jay Peak's new water park [Dart, Chloe, Marc, November 20]. Temperatures in the 80s in mid-winter and a roof they can pull back so you can get a tan. I think my temperature almost hit the boiling point by the time I finished reading. All I could think was for this we are destroying the Lower Mountains? So our "green" energy

can be used for what?

All the STINKING decontaminations, all the spending just about fracking and for sand extraction and pipelines, coal mining and coal plants, all those protests at Vermont Yankee, all the light bulbs we have changed—of that means absolutely nothing if we humans can't stop inventing amazing new ways to waste energy. Every time we turn on a light, walk into a store to buy something, throw away something we don't need anymore, we need to stop and think hard about the energy used where did it come from? Here all the green energy in the world has side effects, from blasting off our rednecks for a wind farm to the latest greenest metals used in photovoltaic panels.

All the PR about "green" wind farms powering Vermont homes is propaganda. It goes into the grid pool and is shipped anywhere it is needed, including places like water park.

It is time to stop building a "green" smiley face on wasteful, frivolous use of electricity.

Annie Gaudard  
WALDEN

## SAY SOMETHING!

Seven Days wants to publish your rants and raves.

Your feedback must...

- be 250 words or fewer
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- include your full name, town and a telephone number

Seven Days reserves the right to edit for accuracy and length.

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## FULL DISCLOSURE

Steve Sen, Tim Ashe (10th Childread) a candidate in the Burlington mayoral race, is the domestic partner of Seven Days publisher and coauthor Paula Roddy. Roddy is not engaging or editing content for the candidate or the campaign. Seven Days staffer Andy Remington was his that role.



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# MAGNIFICENT

MUST SEE, MUST DO THIS WEEK  
COMPILED BY CAROLYN FOX

MONDAY 12

## Bean Scene

Called for by "American" by James Taylor (see below), Dan Baker, Burlington, *Andrew Parker*, contributes his three-week solo residency at Radio Bean on Monday. Known to cross over from indie electro-funk pop to techno, Parker says it's the sign of a double album. The former front-man of Vermont-based band is one of the country's top songwriters.

SEE CLUB LISTING ON PAGE 60

ONGOING

## Everything to Gain

When it comes to guitars, artist, collector, collector, and a painter for sure but also a hand, home and studio paper inspired by the natural world, the artist's studio is the Vermont painter's world. The artist's studio is the Vermont painter's world.

"Something Natural — Something Sacred" not just — born in color and paper — the artist's world is the artist's world.

SEE ART REVIEW ON PAGE 52

FRIDAY 9

## Folk Lore

All in the name of a big heart, the acoustic folk rock of Philadelphia's *Good Old War* via "Honey Sweet, pillow soft, confection" writes the UK's the Music Factory will happily sound like a sweet, confection, beach garden and even the occasional backyard barbecue. "On an evening at the Higher Ground Show and Lounge, it's about

SEE MUSIC SPOTLIGHT ON PAGE 76

## SATURDAY 10 Urban Legend

When the script calls for gingerbread soldiers and a House King, you can expect better to follow in to do. Not so in *Lower Mountain* performing at *Rock-Hop Rocks* which puts a performance next on Christmas Eve. The party music band promises a show of real-time street jazz, funk, soul and a rock-busting chorus.

SEE CALENDAR LISTING ON PAGE 60

## THURSDAY 8 Make and Model

Vermont is just full of road warriors — 90,000, 100,000, 150,000, 200,000, 300,000, 400,000, 500,000, 600,000, 700,000, 800,000, 900,000, 1,000,000, 1,100,000, 1,200,000, 1,300,000, 1,400,000, 1,500,000, 1,600,000, 1,700,000, 1,800,000, 1,900,000, 2,000,000, 2,100,000, 2,200,000, 2,300,000, 2,400,000, 2,500,000, 2,600,000, 2,700,000, 2,800,000, 2,900,000, 3,000,000, 3,100,000, 3,200,000, 3,300,000, 3,400,000, 3,500,000, 3,600,000, 3,700,000, 3,800,000, 3,900,000, 4,000,000, 4,100,000, 4,200,000, 4,300,000, 4,400,000, 4,500,000, 4,600,000, 4,700,000, 4,800,000, 4,900,000, 5,000,000, 5,100,000, 5,200,000, 5,300,000, 5,400,000, 5,500,000, 5,600,000, 5,700,000, 5,800,000, 5,900,000, 6,000,000, 6,100,000, 6,200,000, 6,300,000, 6,400,000, 6,500,000, 6,600,000, 6,700,000, 6,800,000, 6,900,000, 7,000,000, 7,100,000, 7,200,000, 7,300,000, 7,400,000, 7,500,000, 7,600,000, 7,700,000, 7,800,000, 7,900,000, 8,000,000, 8,100,000, 8,200,000, 8,300,000, 8,400,000, 8,500,000, 8,600,000, 8,700,000, 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### Split Decision

**A**l eyes will be on Burlington this Sunday, December 11, as the city's two major political parties — Democrats and Progressives — hold their annual caucuses.

The question is, will they nominate the same guy? The Democrats should have a candidate before 5 p.m., just as the Progs meet for a potluck dinner ahead of their own caucus.

their own. When the Progressives met several weeks later in the H.D. Wheeler school gymnasium, a soft-spoken legislator by the name of Bob Ross stepped forward and won the Progressives' and

Thus time, the Progressives may end up cross-endorsing a Democrat. Ashe, a former Progressive city councilor, is a shoo-in to get the Prog nomination if he prevails at the Democratic caucus. Ashe has won two terms in the state senate as a "fusion" candidate endorsed by both parties.

In the 1991 mayor's race say they'd vote for a — gasp! — Republican before casting ballot for Abo.

A similar scenario holds true for Weinberger.

If he wins, Progressives seems poised to run their own candidate — even if that candidate isn't well known or even has a chance of actually winning.

So, why run a Progressive and possibly split the left — and risk handing the election to GOP candidate **rust wasser**? Some Frags think Womberger is a Yelno control freak.

"In talking to Progressives, there is still a strong desire to have a mayor who understands and represents the needs of working people," said **ELIAN ROSENBERG**, vice chairman of the city Progressives. "We know Tim Ashe would be such a mayor. However, I haven't heard anything from Mara Weinberger to suggest the same would be true of her."

Funny, given that Weinberger built his low-income housing for a living.

City Councilor **new**  
**WILLIAM STONE** (P-Ward  
It is all named by city  
Prop as an up-and-com-  
ing politician who would  
make a strong mayoral  
candidate. Not this year.

"While I appreciate the underground effort to support my mayoral candidacy, this is not the year I would run," Michivany-Szumak told Fox Carney. "I am definitely interested in higher office in the near future, so stay tuned."

The council's other Progressive — Councilor **WILLIAM O'NEILL** — is giving a 2012 mayoral run some thought, sources tell *East Coast*.



With the inter-liberal warfare raging behind them, both candidates plodded during a Channel 17 debate Monday night to work together postwar as in joining the Left going into the general election.

To while away the time at this Sunday's Democratic mayoral caucus, Fast Game offers readers this mayoral Mad Lib.

Deans at Memorial  
Auditorium open at 1  
p.m. for voting, and ballot  
counting begins shortly  
after 4.

Send your completed *Mad Libs* to Fair Game and we'll publish the best one on our staff blog. [blum@shapthaminvestments.com](mailto:blum@shapthaminvestments.com) or send it by mail to Fair Game c/o Severnays, PO Box 1804 Burlington, VT 05403.

Enjoy! And don't forget to share your story with your fellow Libs, be they Metro Managers or Tim Tebowers.

 **MAD LIBRALS** 

After months of \_\_\_\_\_ (adverb/adjective) \_\_\_\_\_  
on a \_\_\_\_\_ (noun) this Sunday

The \_\_\_\_\_ (noun) 13 caucus ended in a \_\_\_\_\_ (adjective) 940-540  
tie between State Sen. Tim Ashe (D-Christiansburg) and airport  
conservationist/haunting developer Hideo Blankenship?

For the past three weeks Ashe and Weinberger supporters have  
linked it out \_\_\_\_\_ (adverb) Weinberger supporters claim Ashe is  
a \_\_\_\_\_ (noun) while Ashe supporters charge that Weinberger  
is a \_\_\_\_\_ (noun)

I say boys all \_\_\_\_\_ (adjective)!

Seems like Ashe needs to give hell a \_\_\_\_\_ (noun) to Democrats and  
Weinberger needs to demonstrate he has not a \_\_\_\_\_ (noun) to Progress nea-  
sheesh. For some \_\_\_\_\_ (adjective) would there it was 1988 that  
they are willing to \_\_\_\_\_ (adverb)

What happens if Ashe and Weinberger tie again? I suggest a  
candidate \_\_\_\_\_ (noun) the other with a \_\_\_\_\_ (adjective) and do it \_\_\_\_\_ (adverb)

It might be more entertaining.

If he's cross-endorsed for mayor, Ashe may lose Democratic support as a result. Dem pundits who can't seem to not cast the net, let alone the net, have

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After a four-way race to a cliffhanger 540-450 vote last month, Democrats are down to two candidates in the final runoff nonprofit housing developer and state Sen. **THE ARIZONA (D/F-Chandler)** and nonprofit housing developer and airport consultant **WENDY MCGUIRE**.

the choice of endorsing "No Candidate," one of the Democrats or some yet-to-be-named individual.

The uncertainty recalls the political landscape of 1966, when Progressives helped nominate state Sen. **BRUCE MILLER** (D-Chardon) over then-city councilor **ANDY MONTROLL** as the Democratic Party's mayoral candidate because Progress didn't have a candidate of

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With party purists working at cross purposes to keep old grudges alive and settle old scores — scores nearly as old as the candidates themselves — the only person in the Queen City who may be left smiling is Kurt Wright.

Readers may recall Wright only garnered 33 percent of the vote in the first round of the 2009 election. Kins had 28 percent and Democrat Andy Muscarelli had 23 percent. Independent ~~was~~ **was** there had 16 percent.

A split left with no strong independent as the race would appear to be Wright's path to victory, making his third run for mayor the potential chance.

(This article is the domestic partner of *Seven Days* publisher and coeditor **PAMELA BROWN**. See disclosure on page 7.)

## OPINION

### Independent Power

There's a growing rift among opponents of the proposed merger between Green Mountain Power and Central Vermont Public Service.

Last month, state Sen. **VINCE ALLARD** (R-Essex/Oxford) and 45 other electric ratepayers petitioned the Vermont Public Service Board to appoint an independent counsel to represent ratepayer interests when regulators hear the merger proposal in February.

That chief concern is a conflict of interest — or a perceived one — between Gov. **PETER SHUMWAY**'s administration and GMP. Department of Public Service Commissioner **WANDA HILLER**'s husband, **DAVE HILLER**, is a managing partner in the law firm that represents GMP and, as such, derives indirect income from GMP's payments to its firm.

After meeting with Shumway two weeks ago, Hiller voluntarily put the brakes on his request until he could sit down with Commissioner Miller and review her department's official position on the merger.

As of press deadline, that meeting had not been scheduled.

"They need to show their hand a little," Hiller told *Four Green* this week. "But, my request for a delay wasn't indefinite."

Perhaps Tom Shumway is trying to run out the clock for his pals at GMP, hence?

The PSB dismissed the request for an independent counsel last July (Wright and the other petitioners are expected to resubmit their petition after the DPS files its official recommendations on the merger).

They're the original 46 petitioners — except by Hiller's call for a delay — aren't waiting. Last week they asked the PSB to reconsider its decision and appoint a

special counsel now, because the merger is complex and touches nearly every aspect of the state's economy.

If the merger is approved, nearly two-thirds of the state's power market will be controlled by GMP's parent company, GasMtro of Quebec. GasMtro also owns Vermont Gas. GasMtro would, in turn, wield significant sway over VELCO, the utility that manages the state's power-transmission network. Gas Commissioner Miller's appointment of a conflict of interest, the 46 petitioners wrote that it's necessary to have an independent set of eyes on the proposed merger.

"This proposed merger, if approved, would have enormous ramifications for Vermonters for generations to come," the petitioners wrote. "The public deserves to have a clear, un-compromised voice representing them, without any undercurrents of mistrust or cynicism due to the real or perceived conflict of interest of the commissioners."

### Media Notes

Well, you've probably heard by now I'm leaving *Seven Days* at the end of the year and turning over *Four Green* to political editor **ANDY BARNHILL**.

Here's the story: More than a month ago — out of the blue — I was offered a chance to return to the White River Junction-based book publisher Chelsea Green Publishing as its communications director. I was working as Chelsea Green in March 2008 when Paula Roddy and **PAMELA FORDHAM** approached me about writing the paper's political column in the wake of **ALAN HARRIS**'s retirement.

I've had a great run with *Four Green* and leave *Seven Days* with nothing but the utmost respect and gratitude for Paula and Pamela, my fellow staffers, and you, dear readers.

I finally believe opportunities present themselves for a reason — as the chance to write this column did more than three and a half years ago.

My final column will be December 28.

But, fret not: Until then, everything remains for your gaze. ☺

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# Muckraking Journalist Greg Palast on "Occupy," Big Oil and the U.S. Media

BY KEVIN J. KELLEY

**G**reg Palast was busting the back of the Alaska coast in 1997 when he had an epiphany: He was working at the time as an investigator for the Chicago native people, whose lands had been stolen by the 1948 Exxon Valdez oil spill. In the course of his study, Palast uncovered information about Exxon's culpability for the disaster, but he had no way of publishing it. So he decided to become a journalist.

It's proven a successful second career for Palast, 50, who studied business at the University of Chicago under right-wing economist Milton Friedman. He's won six Project Censored awards for reporting important stories ignored by the mainstream press. He's also the author of two international best sellers, *Armageddon* and *The Best Democracy Money Can Buy*.

A native Californian, Palast reports regularly for *Prison's Guardian* newspaper and for the BBC. *Nation* magazine writer Ann Hladunova calls Palast "a cross between Liam Neeson and Sherlock Holmes." Corporate executives he's called out as wrongdoers call Palast other things.

Palast spoke with *Seven Days* in advance of his scheduled talk next week at Burlington's Main Street Landing Film House.

**SEVEN DAYS:** You must be sympathetic to Occupy Wall Street. Do you think it will have a lasting impact on U.S. politics?

**GREG PALAST:** It's not a setback for Occupy to no longer be occupying. No one gives a shit about Wall Street. It's just a piece of fatness. It's never the point of the movement.

The point has been to expose the 1 percent, the owners and shakers who are moving and shaking us, all those rich motherfuckers. Now we know their names, where they live, how they trade their billions.

So yeah, the impact has been huge. And it's just starting. I'm deeply involved with Occupy.



**SD:** You've got a new book out, *Vultures' Feast: In Pursuit of Petroleum, Power, Politics, and High-Finance Carnivores*. Can you summarize what it's about?

**GP:** Vultures are financial speculators who seize the assets of the poorest nations by draining these countries owe money that the speculators try to collect through intimidation, bribery and theft. One guy associated with this is Paul Singer, he's Mitt Romney's top economic adviser. I've been investigating how Romney's "job creator" makes his money, and that's a scary thing. I don't want you to hear.

By the way, I'm totally bipartisan. Even though Singer owes the Republican Party, I point out that he owes the Democratic Party.

Most of the book is a live-on-air investigation of British Petroleum. I'm bringing you the stuff you don't get from CNN or the Petroleum Institute. BP's blowout in the Gulf in 2010 was actually the

second big disaster it had. There was also a blowout in the Caspian Sea in Azerbaijan in 2008, but BP covered it up with a combination of bribery, beatings and blow jobs. [Azerbaijan officials] kept their lips closed and their uppers open.

**SD:** So your talk in Burlington is part of a book tour?

**GP:** I'm on a multimedia tour. My talks are platforms for Occupy activists in their transition away from their fixation with real estate.

**SD:** You obviously come at stories from a left-wing perspective. Do you ever worry that your ideology might blind you to facts?

**GP:** I don't have an ideology. There's really only the truth and the no-truth. I'm just a solid-fueled gas-shed reporter.

The worst fucking thing about American journalism, by the way, is an "on-the-one-hand this,

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an-the-other-lie" approach. It really distorts or omits truth.  
 I exposed [Florida Secretary of State] Katherine Harris for purging thousands of black voters from the electoral rolls. That cost [a] Gore the 2000 election. It was stolen from him. I documented it.

I could not get that story into the U.S. media. There was a small news blackout at what had happened. It finally got picked up by the L.A. Times, and they played the story as "Democratic accuse Republicans of removing black voters from the rolls; the Republicans deny that."

Jesus Christ! We don't have balanced news in the United States; it's not fucking exist. News here isn't reporting; it's repeating.

**SD: Hang on. You were mostly for British outlets. Are you saying the British press is less influenced by corporate interests than the American press? The same financial dynamics are at work, right?**

GP: Wrong. The *Guardian* is owned by a not-for-profit charitable trust. That's allowed it to become the most influential English-language paper in the world.

**SD: More influential than the New York Times?**

GP: The New York Times is influential in New York. Paper elsewhere see that it's — what shall we say? — incomplete.

The BBC is the gold standard of journalism. It's important to know its number corporate owners and government control. It's owned by subscribers, the people who pay £600 a year for a TV license.

**SD: Yeah, but Britain doesn't have a First Amendment or a Freedom of Information Act.**

GP: That's true, but the firms could become our First Amendment, because we're not using it. And have you tried using FOIA lately? Good luck.

It's also true that I don't have any legal protection for stories in the British press. The resulting degree of self-censorship by some reporters is just astounding.

But it's still not as bad as it is here. The entire front page of the *Guardian* last week had my coverage of Singer, Romney's biggest funder. There wasn't one mention of his role in the UK press.

**SD: Slaying with journalism for a minute, do you have a journalist hero? George Orwell, maybe?**

GP: Only Christopher Hill here is pompous enough to compare himself with Orwell. My model is Jack Anderson [a Pulitzer Prize-winning modern muckraker who broke scandals involving both Democrats and Republicans].

I also always admired Ron Ridenhour, the soldier who revealed the My Lai massacre [in which 500 Vietnamese villagers were killed by U.S. troops on March 16, 1968]. Ridenhour was the greatest investigative reporter of the last century. He died way too young [of a heart attack in 1996 at age 52].

The TV show "Colombo" had a big influence on me, too. I learned a lot from it about how to do investigations. Lt. Colombo was just totally dogged.

**SD: How about Hunter Thompson? You've got an image like his.**

GP: People make that connection of the face because we have *Rolling Stone* in common. Another link is *Time* magazine [as]

cyberpunk comic book] that did a series that everyone thought was based on Hunter Thompson. It was actually based on Greg Palast, a reporter who goes out and punches bad guys in the face.

But Thompson was a brilliant social analyst, and I'm just a garbage guy.

**SD: You do look like an old-school reporter with that Humphrey Bogart hat of yours.**

GP: I wear the hat because I'm bald and I'll get painfully sunburned otherwise.

**SD: Matt Drudge wears the same kind of hat.**

GP: Yeah, some people say I'm a full-wing Matt Drudge, but there's a big difference: Drudge is full of shit, and I'm full of information.

**SD: You must be embarrassed that one of the first things on Google for "ting it latest" is a 2009 piece you wrote saying what a great job Obama is doing.**

GP: It was right after he took office. And it was nice to see him acting for one week like a real president.

**SD: So what happened?**

GP: Obama was reminded of who elected him. He brought into power guys like Tim Geithner and Larry Summers — Wall Street operatives and protégés of Robert Rubin, who was Clinton's Treasury secretary [and a Goldman Sachs and Citigroup executive]. Remember, it wasn't Bush who destroyed the economy; it was a guy named Bill Clinton.

They put the arm on Obama. They reminded him he's just a terrorist.

**SD: Do you worry about your safety?**

GP: I've very much fear for the safety of my sources. Some of them do end up in jail and/or beaten up.

One of my great sources was just charged with sedition. These steps are insanely dangerous. But please don't give the impression that your life will be threatened if you become my source. That would be helpful.

**SD: You're talking about incidents in other countries, right? You haven't had sources jailed or beaten up in the U.S., have you?**

GP: Look at Bradley Manning, America's most heroic political prisoner [the U.S. Army soldier accused of supplying cache of secret diplomatic cables to WikiLeaks]. Lots of Americans are facing the ruin of their careers for whistle-blowing.

**SD: Have you spent any time in Vermont?**

GP: Yeah, doing at Killington. Also, Ben Cohen is a big supporter of mine. He fills me up with ice cream. And I get along very well with Sen. Sanders. He's been very helpful to me. In DC, you know, Bernie's sort of an honorary member of the Congressional Black Caucus. ☺

# I'M ON A TROUBLEMAKING TOUR.

GREG PALAST

Greg Palast will talk about "Terry Mc Donald: How Matt Stone Exposed the Borgia of America" on December 12 at 7 p.m. in Burlington's Main Street Landing EventHouse. A screening of Stone's *Mythology* new film, *Swine Upstart*, precedes Palast's presentation. Donations info: 842-2535.

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# Lyme Time? A Single Scientist Proves Vermont's Tick Problem Is Growing

BY ANDY BIRDADE

**W**hile Vermont sponsors special November and December hunting deer, Lyndon State College biology professor Alan Giese is busy hunting deer ticks. He tramps through the woods armed with a white flag and net sheet, waving it like a flag over brush so the fabric picks up specimens.

It may not sound scientific, but Giese is surveying five locations along the Connecticut River for deer ticks, potential carriers of Lyme disease, for what he hopes will become Vermont's first systematic tick-population study. He wants to assign hard data to a trend that scientists and public health officials have observed for years: the spread of deer ticks — and Lyme disease — throughout Vermont.

Giese and student research assistant started their work last spring. They had planned to be done by now, but, thanks to an unusually warm autumn, the research project and the blood-sucking subjects have stayed active longer than normal this year.

"We expected them to shut down in mid-November, and they haven't," Giese says, noting that fall is peak season for adult-stage deer ticks. Giese warns that ticks won't go underground until night temperatures drop below freezing — and stay there. Microbiologists are forecasting snow earlier for much of the next week.

A decade ago, Lyme was virtually unheard of in Vermont. In 2000, the state Department of Health recorded just 40 cases, two-thirds of them likely contracted out of state. But by 2009, there were 408 confirmed and probable cases, with three-quarters of them determined to have originated in Vermont.

After several years of climbing Lyme rates, 2010 saw a slight dip, to 356 cases, and health officials cautiously hoped that better prevention was curbing the disease rates to plateau.

Instead, 2011 is shaping up to be the worst year yet. As of last week, there were more than 300 confirmed and probable cases, according to Erica Reif, an epidemiologist with the Vermont Department of Health.

"It had seemed like things were leveling off, so it's a little concerning that things are going up again," says Reif. "But one year does not a trend make. We don't know if it will continue."

Better detection and diagnosis are probably responsible for some of this year's increase, Reif says, but there's no

question that deer ticks — and Lyme — are spreading north.

What's responsible for the uptick? Several scientists point to Vermont's healthy deer population, which has surged with the restoration of agricultural land. When a female deer tick feeds on the protein-rich blood of a deer, it yields more eggs than from the blood of other animals, explains state ornithologist Jon Tarnal.

Tarnal suspects the higher incidence of Lyme in 2011 is due to last winter's heavy snowfall — snow cover has an insulating effect for ticks — and relatively mild temperatures.

"Last year we got a good snow cover before it got really cold," Tarnal says. "And we didn't have those two weeks in January where it got to 20 below. So I think they overwintered well."

Another theory attributes the spread of Lyme to global warming. Tarnal is skeptical of that explanation, but Giese says it makes logical sense.

"Our winters are less severe," Giese says. "They start later and end earlier, giving ticks a longer season to do their thing, more time to feed a host."

Walk has research assistant, Giese

has been sweeping for ticks at sites in Acutech, Thetford, Newbury, Barre and Lancaster, NH. His preliminary results confirm that deer ticks are slowly marching northward. At southern survey sites such as Thetford, Giese says a single 300-meter transect could pick up literally hundreds of deer ticks. In far northern Lancaster, that same sweep yielded a maximum of four ticks — sometimes none at all.

"It seems like ticks have sort of exploded," Giese says. "Five to eight years ago, you hardly ever saw them, and suddenly — boom — they're everywhere."

Giese also turned up "transferring circumstances" consistent with a study done in Maine that suggests deer ticks are more prevalent in areas with invasive shrubs such as honeysuckle and buckhorn. If nothing else, Giese hopes that might open a new front in Vermont's war on invasive species.

"If we couldn't motivate people to get rid of invasives by other means, we'll use the hell out of them with Lyme disease," he says. "Get out the shears and hack the stuff down."

Lyme disease is transmitted by bites from deer ticks, officially known as black-legged ticks, infected with the bacteria *Borrelia burgdorferi*. The first U.S. case was documented in Lyme, Conn., in 1975, the disease has since spread from Maine to Virginia, and as far west as California. Vermont diagnosed "sporadic" cases of Lyme in the 1980s, says Reif, the state epidemiologist. But it wasn't until 2000 that the state started to witness a sudden, dramatic increase (see sidebar).

Most infections stem from ticks in the nymph stage because they are small enough — no bigger than a poppy seed — to go unnoticed until they are engorged with blood. 24 to 48 hours after latching onto a host. No solid data exist on the percentage of deer ticks infected with Lyme, but the state health department estimates it's around 20 percent in Vermont.

Symptoms of early-stage Lyme disease begin days or weeks after infection and are similar to the flu, chills, fever, headache and muscle pain. If left

## A Growing Health Threat

Since 2000, the incidence of Lyme disease has shot up in Vermont, particularly in southern counties. Below is the number of Lyme cases reported to the state Department of Health. For the years 2008 through 2010, the figures combine confirmed and probable cases.







# news

EXCERPTS FROM BLURT,  
THE SEVEN DAYS STAFF BLOG



## Vermont Ranks as Healthiest State – Again

By Tyler Medeiros



Why is Vermont so healthy? The UHF credits Vermont's high rates of both early prenatal care and graduation from high school, coupled with few infectious diseases and violent crimes. Vermont's love of office, healthy food helps (No. 1 in the Diet, Fruits & Vegetables rankings), as do the seemingly endless opportunities for active outdoor recreation (No. 2 in the Physical Activity rankings). Oh, and there are no Chick-fil-A restaurants in Vermont. Just sayin'.

We're not completely on the first, though. The UHF seems that Vermont ranks high in binge drinking and that anonymous coverage could be a lot better.

Crowd, New England had a great showing in the health rankings. New Hampshire came in second, and the rest of the New England states all landed in the top 10.

The unhealthiest states in America? Mississippi, with Louisiana not far behind. ☹️

untreated, Lyme can lead to long-term brain and neurological problems, such as memory disorders, nerve damage, numbness, and sleep and vision problems. Not all infections come with Lyme's signature "bull's-eye"

opening weekend of rifle season and plucked ticks off deer. From 2002 to 2009, the state Department of Health and Agency of Natural Resources asked veterinary clinics to report ticks removed from dogs. All year round,

IT SEEMS LIKE TICKS HAVE SORT OF EXPLODED. FIVE TO EIGHT YEARS  
AGO, YOU HARDLY EVER SAW THEM, AND SUDDENLY — BOOM —  
**THEY ARE EVERYWHERE.**

ALAN GIESE

risk, which can make diagnosis more challenging.

Turned, the state entomologist, says the state backs the funds to conduct comprehensive tick monitoring along the lines of what Giese is doing, but it has conducted numerous passive surveys. For three years, officials from the Vermont Department of Forest, Parks and Recreation cranked out at 30 deer check-in stations around the state on

the general public sends tick samples to Turnell and his colleagues for identification.

While commending those efforts, Giese says he's surveillance in Vermont has historically been "spotty," making it hard to compare data across the state. Giese hopes his research will produce more accurate science on how ticks and Lyme are spreading across the state. ☹️

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## An "Eye on the Sky" Guy Chases Storms and Shoots Back

BY EMILIA J. CURRAN



**C**HRIS BOUCHARD has been photographing storms for as long as he can remember. "I got serious at it when I got old enough to drive and could go to where the best weather was happening," he says. There weren't a lot of thunderstorms where he grew up near Portland, Maine, but enough to hook him on the dramatic displays. That fascination led him to the meteorology

program at Lyndon State College. And now Bouchard, who turns 31 next week, is in his fifth year as a staff meteorologist at the **FARBANDER MUSEUM & PLANTHOM** in St. Johnsbury. As such, he's one of the "Eye on the Sky" guys heard numerous times daily on **WHDH-TV PUBLIC RADIO**.

Though forecasting and various educational programs at the museum keep him busy, Bouchard hasn't stopped

chasing storms and taking pictures. In fact, the Farbander Museum is currently devoting space to his exhibit, titled "Fire in the Sky" of 33 photographs of lightning. They were taken over the past few years and in several states, but the majority of the 16-by-20-inch images are from the Northeast — which chasing devotee of Bouchard's home in Lyndonville. In a statement for the

exhibit, he explains that the lightning strikes shown here were shot from as far away as 10 miles and as close as an eighth of a mile.

Matted on frames but not covered with glass, the photos offer unobstructed views of what Bouchard captured in person: great, sky-splitting bolts — sometimes doubled or tripled — that strike the ground or lash out in spider veins. Often, they burst the earth below in wave illumination. From a gallery's vantage, of course, the terrifying prospect of lightning, and thunder's crashing sound effects, is absent. Nor do you have to get drenched to look at them.

All that is left is the beauty.

And these pictures are indeed beautiful. In one thunderstorm shot near a farm in Oxford, NH, in 2002, what looks like a fire at the woods throws warm light against a red barn as angry clouds roll overhead. In another, at Lake Umbagog in 2000, the speedy combination of lightning and embankments the lake in purple mist, a small boat and diving dock are spectral shapes, darkly outlined in orange. On May 26 of this year, Bouchard shot "a close bolt that takes out a tree in Maine, NH." That was part of the storm that caused "all that flooding last spring," he explains, it produced continuous lightning for about eight hours.

Bouchard's pictures from the

## A Hip-Hop Nutcracker and a New Home for Waterbury Dance Studio

BY MEGAN JAMES

**I**N LAURE HANNEY'S version of the Christmas ballet classic *The Nutcracker*, Clara Silberstein has a new Italian name: Claire Spirella. Her brother, Fritz, goes by Finelino. And their godfather, the magician responsible for all those bottom-lid toys, including the Nutcracker himself, is not Herr Drosselmeyer but simply Uncle Tony.

Welcome to **GREEN MOUNTAIN PERFORMING ARTS' Hip Hop Nutcracker**, playing for one day only this weekend at the **SPRUCE PLANE PERFORMING ARTS CENTER** in Stowe.

The colorful show is the brainchild of Fisherty, the executive and artistic director of the Waterbury performing arts organization formerly called One-Straddle Dance and Yoga. The hip-hop adaptation is understandable — the school offers more hip-hop than ballet classes — but why *Nutcracker*?

"I'm from Boston," says Fisherty simply. "Nobody says their last names."

This show takes place in her hometown, but the story is the same: A little girl gets a magical nutcracker for Christmas. When she falls asleep, everything comes to life, and she finds herself in the midst of a war between her nutcracker and his toy soldiers, and a fierce cat king and his army.

"I don't think I'm the only person to take *The Nutcracker* and make a messed-up version," says Fisherty. The Brooklyn-based Mark Morris Dance Group did a retro-modern adaptation set in the 1970s called *The Mad Nut*, she notes.

In Fisherty's version, it's not just hip-hop. Seventy-five student dancers, four instructors, Spruce Peak executive director **DAVE MORRIS** (who plays the "Baby" Uncle Tony) and Fisherty



DANCE

Southeast are stark, the lightning creating abstract patterns against an endless, milky sky.

While most of us have witnessed lightning ourselves, to see it "holding still" is a rare treat — permitting a leisurely study of a phenomenon that as reality turns a second or less. Getting pictures this focused, and even composed, is not easy. Bouchard concedes, though, that advancing photographic technology has changed everything. "When I first started storm chasing and trying to take pictures of lightning, digital cameras hadn't been invented yet," he says. "I was going around with an old 35M. 35mm camera... I wanted a lot of film in those days."

Even with digital, Bouchard says, there are basically two ways to capture lightning: You set up your camera on a tripod, open the shutter and "wait for lightning to show itself," or "you see it and try to click it, and every once in a while it works." None of course, he can simply follow the show that's distant.

Asked what creates lightning, Bouchard launches into a lengthy

explanation that begins with a surprising caveat: "We're not exactly sure — it's still an area of research." The theory that Bouchard leans on has to do with strong updrafts of air within a cloud, condensation, snowflakes and hailstones, the activity transfers electrons and builds up negative and positive charges that need release. Or something like that. "It's a yin and yang thing, I guess," suggests Bouchard. "And that's only one little piece of the drama going on inside a cloud."

After some 15 years of chasing and shooting storms, you'd think a guy might get it all. "It's almost an adrenaline overdose if it goes on for hours at a time,"

Bouchard admits. "I get physically exhausted. I never get sick of it, though." He adds thoughtfully, "Thunderstorms don't happen enough in Vermont to take them for granted." ☼

**E** For more sky photography or getting in on the lightning, contact Chris Bouchard, Tropical Storms Museum & Planetarium, 22 Juddbury Road, Shelburne, VT 05488. Through December 31, 2010. 788-2272. [bouchardphotography.com](http://bouchardphotography.com)

himself (who plays Clave's mother) sense a wide variety of dance styles into the show, including a cha-cha and a traditional Cuban dance.

Then there are the two guest performers. New York City-based dancer and 1-800-Ephraim "Bounce" Asherme opens the show with a breakdancer (otherwise known as break dancer) number. And Ernest "E-Knoc" Phillips brings his Boston dance crew, Status Quo, who made it to the final of MTV's "America's Best Dance Crew" last year, to play the Salsa, Flamenco and his crew.

The show has special significance for the dance school. This is the first time the dancers will perform since their studio was destroyed in Tropical Storm Irene — a used to be housed in a historic building next door to the former Alchemist Pub & Brewery. "I became very close to closing the school, even though we had 500 students, because I just didn't know how we were going to rebuild," says Phiberty, who founded the studio six years ago.

But the community wouldn't let her close. "Everybody in town just got behind me," she says. "I had one parent who just gave me a check for \$15,000." The local elementary and middle schools have offered her space to hold classes.

Since the flood, the dance school has acquired nonprofit status, part of an effort to make dance education even more accessible to local families. And it's raising money to move into a new studio space on Commercial Road. So far, \$43,000 of the \$70,000 target has been raised.

"I just hope, as a nonprofit, that we can still build a bigger dance community here in Vermont," says Phiberty. ☼

**E** For more info on the performance by Green Mountain Performing Arts, also a guest Ephraim "Bounce" Asherme, and Ernest "E-Knoc" Phillips, contacting Green Mountain Performing Arts Center in Shelburne, VT 05488. 788-2272. [www.gmpa.org](http://www.gmpa.org)

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# STATEofTHEarts

## AO Glass Lights Up the South End, and the Holiday Hop

BY MEGAN JAMES



**T**he last time *Seven Days* wrote about an *AO*, more than a year ago, the Burlington glassblowers had just moved into a new Pine Street workshop and were about to launch a brand-new community-supported business model. But they hit a huge roadblock. It took

JOHN DALANER and NICH ARONSON more than 10 months to get city approval for their furnace, and so they had to put everything on hold.

Well, the fires are burning again at last — just in time for the seasonal shopping crunch and this weekend's *South End Holiday Hop*. Dalaner and Aronson will give a glassblowing demonstration on Saturday, showing off tricks such as blowing coffee on molten glass.

"The first three weeks [the furnace] were up and running, it was so hard to believe that we could get up in the

morning and go to work," says Dalaner. "We'd been living in limbo."

The problem with the furnace, the couple explains, had to do with the fact that none of *AO*'s glass equipment is factory-made. "A lot of it we built ourselves," says Aronson, so plumbing and mechanical inspectors, as well as the fire marshal, had to come in and approve everything.

"We were really hit with a situation that we had not expected at all from the city," says Dalaner. "We were almost not able to continue."

What kept them going? The support of friends and friends, says Dalaner. But also, "the belief that Burlington is the right place for us to be, the aspiration we get from all the small businesses that are successful around us in the South End," she adds.

These arts entrepreneurs are hoping for an extra boost this weekend. *AO Glass* and 30 other local venues will be participating in the Hop, organized by the *SOUTH END ARTS AND BUSINESS ASSOCIATION*. Time to knock off a few people on your holiday shopping list. ☺

**AO Glass** has many things to see and do all weekend throughout Burlington. South End Arts did not. Friday December 16, 5-8 p.m.; Saturday December 17, 12-6 p.m.; and Sunday December 18, noon-4 p.m. Info: 800-627-6276, [southendarts.org/southend](http://southendarts.org/southend).

ART



## Wosene Worke Kosrof

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Wosene Worke Kosrof (c. 1920s), *Wish of the Heart*, 2001 (oil on canvas, 30" x 17")

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## EXIT STAGE RIGHT

The brand new *Phoenix Theater Group* scheduled its debut with Edward Albee's *A Man for All Seasons* at the Zoo this week at the **OFF CENTER FOR THE ORGANIC ARTS**... until. Founder/director **MIKE DE SANTO** contacted *Seven Days* to say his troupe just isn't really. "There was no way we could finish our line memorization work in time to present the level of professionalism we intended for the play," he wrote in an email. "I underestimated my capacity to wear multiple hats and as the producer grossly underestimated the complexity of the Albee play."

DeSanto humbly blames himself but, in fact, getting a new theater company off the ground is a real matter especially when one guy has multiple roles both on and off stage. And, neither of the "tune" he did do mention a being co-owner of *PHOENIX ARTS* in Essex. Never mind that DeSanto and his wife/co-owner *DEBRA* plan to open a second store in downtown Burlington in the spring. *Wow*.

The *Theater Phoenix* will rise in the future, though. DeSanto says he plans to produce "interesting, challenging and homegrown theater projects" with the lesson learned that "I cannot both act and produce."

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# WHISKEY TANGO FOXTROT

We just had to ask...

## What's with the anatomically incorrect bicyclist sign on Route 15?

BY JENNY BLAIR

**W**hen you ride a bike from Essex Junction to Winooski, you have to brave a long stretch of Route 15 that isn't exactly bike friendly. After miles of praying that driver after driver will go around rather than through you, crossing the railroad tracks in Winooski is a relief — now you can roll into downtown on a bike lane. And it's a nice lane, separated from traffic, marked at intervals with a missing symbol of a cyclist on his bike.

But wait a minute. What's wrong with that guy?

At East Street, across from the Community College of Vermont, Route 15's mysterious life-size cyclist symbol begins. They look drastically strange. Anatomically impossible, in fact.

Is that cartoon figure doing messenger tricks? Is he dancing on one wheel, throwing a baseball into his back, lifting his knee over the wheel in his mechanicals? Is he a Starliner rider who has somehow made his way onto a



bike lane? And why is his helmet tilted over his eyes?

This peculiar sign doesn't appear in the Federal Highway Administration's Manual on Uniform Traffic Control Devices, nor did a Google image search turn up cyclist symbols like this one. So I spoke with Steve Palmer, Winooski's city engineer and public works supervisor, to get to the bottom of it.

"East Allen, that would have all been done as part of the downtown project," Palmer said, estimating that the symbols went to cover the success of 2006. The work of buying and applying the road markings was done by a subcontractor. "Somebody obviously laid this in wrong," he concluded. These road markings, Palmer explained, are made of rough tape that is laid into the asphalt while still warm. He led me to a stack of boxes in the city garage and extracted a sort of giant toilet paper roll. Around it were several sheets of blue cellophane and pieces of the word "EUELD" broken into long, striated strips, like



evening shadows of letters.

"Somebody, I think, probably flipped [said] piece around the wrong way," Palmer said. As with "YIELD" and many other road markings, the tape for the cyclist symbol comes in several pieces and the "forward" leg was applied backward. It was meant to go between the arm and the straight leg. That it occurred so many times in succession does suggest a certain sense of humor on the part of the person applying that tape to the asphalt.

Somebodies were less amused. The symbol made Michael Jupp, cycling advocate and creative director of JDR Design, think of police chalk. "It looks like a dead body," he said. "Does it communicate that you can ride a bike here? Not I suppose," but, he added, graphic consistency is important.

Jupp pointed out that, in Burlington, several different bike symbols appear on bike lanes, he thinks the town would be better off choosing one and sticking to it. (Graphic inconsistency can be seen in Winooski.) "I do think standardization

of information graphic systems builds respect," Jupp said.

But Winooski seems to at least tolerate its sign-lagged cyclist. Palmer's assistant, he heard, noticed and said no one had pointed it out to him in the six years since it was laid down. "I think it's kind of funny that nobody caught it," he said. "We had a consultation that was covering all of the fieldwork for us, too. They never caught it."

That stretch of road, Palmer noted, will be repaved within a couple of years, and the city plans to lengthen an existing multiuse path running along combined Route 15.

So the dancing cyclist wasn't, after all, the fabled vision of some designer trapped in a cubicle. It was a real-life glitch. With modest hopes of resolving down the actual culprit, Steve Dine spoke to Bob Bickel, vice president and owner of L&D Safety Marking in Montpelier. At six years' remove, though, neither side nor Palmer could be entirely sure whether L&D was the subcontractor on this particular job. "I guess it was just plain old common sense" he suggested. "These types of markings come preformed, so it's like a puzzle — you just fit it together. I'm sure it wasn't done on purpose."

"It happens that it got through an inspection," Bickel added. "We don't want to confuse the traveling public."

When viewed in his bike lane, the stick figure is clearly intended to be a cyclist, albeit a strange one. But when Christine Hall, assistant shop manager of Bike Recycle Vermont, looked at a photo of the road marking, she didn't see that at all. "It looks like a man knife-chopping two doughnuts," she said, laughing. "I just picture him coming lines down, like in a trap fashion, like when they fly through trees."

"What I will say," Hall added, is "that was absolutely made by someone who does not ride a bicycle." ☺

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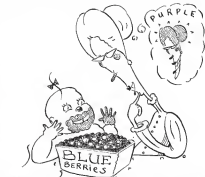
Why is there no (or at least, so little) naturally occurring blue food? Nature seems to have provided us with edible substitutes of every other hue, but the only blue food to be found in the supermarket is obviously artificially colored. Even blueberries aren't really blue. How come?

Matt Holligan

I we're going to study the ancient texts, Matt, we need to have those texts in front of us. The question you cite was placed before the house by the late philosopher George Carlin while hosting the inaugural episode of "Saturday Night Live" in 1975:

"Why is there no blue food? I can't find blue food - I can't find the flavor of blue! I mean, green is green, yellow is lemon, orange is orange and is cherry, what's blue? There's no blue! 'Oh! they say, 'blueberries.' Uh-huh, blue on the nose, purple on the plate. There's no blue food! Where is the blue food? We want the blue food! Probably because criminals dislike it! They're looking at it from 'til'."

Pretty funny, at least as delivered by Carlin. However, the bit works only because he carefully dismisses several naturally blue foods, including not just blueberries but, in other permutations, blue cheese and blackfish. Cheese and fish I'll let slide. The notion that blueberries aren't blue, on the other hand, sticks my eye. Few blueberries are actually a few centimeters in diameter. I



periodically make blueberry jam. It is, I acknowledge, purple because the inside of the blueberry is purple. However, the skin of the blueberry is blue - which is the fact of importance. Brightly colored fruits and vegetables generally look that way to attract animals, who carry them off to eat and scatter the seeds. What if blueberries are purple on the inside? When the propagation of the species is on the line, blueberries are blue.

You say fine, but the fact remains that we have few blue foods, in contrast to numerous foods of other common colors. Why?

Simple. Because leaves are green. Work with me on this.

Broadly speaking, two classes of chemicals produce bright colors in edible plants. Yellow, orange and red are generated by chemicals known as carotenoids, most famously evident in carrots. Red, purple and blue are produced by compounds called anthocyanins, found in everything from grapes to eggplants.

The common element in these two sets of colors is red. Why red? No doubt because it contrasts so strikingly with green, the default back color due to the chlorophyll content of photographs. (Why chlorophyll is green is a question for another day.) In opponent-process color perception, thought to be at work in many primates and presumably in birds, red

and green are visual antagonists, in spite of blending - there's no such color as reddish-green. If you're a plant and you want to produce a fruit or flower sure to stand out against green foliage, red's your best bet.

Naturally, depending on circumstances, yes, Joe Plant, may want to dial the red up or down. In the tropics, you may find yellow or orange fruit is the best way to increase your bird traffic. If you're pushing berries to more temperate climes, you may have better luck with darker colors, which you can get by turning up the blue in your anthocyanin paint box. But generally, since red, orange, and red and blue make purple, a common color for fruit.

Now, under some conditions, it may be useful for a plant to

suppress red to such a degree that its edible bits aren't just purple or bluish but independently blue. Or the local environment may supply fewer bluebirds - high acidity accompanies the red in anthocyanins, while low acidity brings out the blue.

Cumstances evidently don't skip class, but when they do the result can be startling. Blueberries are blue enough for you? Search online for images of blue guavas or blueberry jam, both of which have that there's blue to the point of being unconvincing - the fruit of *D. Jageri* is, in fact, is popularly known as dark green figs. For better or worse, the dominance of red in the edible food palette means such sights are rare.

It might have been otherwise. Scientists have speculated that, prior to the emergence of chlorophyll as the primary pigment for photosynthesis, primitive organisms used a pigment called retinal. Retinal is purple, meaning Earth would have been as a green planet but a purple one. Were that the case now the dominant color in edible plants (purple) would be the visual opposite of purple. Purple is a mix of red and blue, and the opposite color to blue is yellow, so the opposite of purple would be a mix of green and yellow. In other words, the most prevalent food color in a purple world might well be chocolate.

Too-fetched? Think now - our hypothesis lets us offer hope to George Carlin's disciples. All that's needed is a planet where the lull-up is yellow. Assuming the lull-up exists, purple, color the same way Earth's do, the dominant food color would be blue.

**I** have something you need to get right? Call Adams on Skype at the Straight Dope on any day. Or go to Cecil Adams at the Chicago Reader, 55 W. North Chicago, IL 60610 or [cecil@straightdope.com](mailto:cecil@straightdope.com).

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# The Shopper

Giving as good as it gets

BY DAN BOLLES

## Mother

Mom loves to knit. And, frankly, we love that she does. Her hats and sweaters have kept us warm since before we could walk. This year, we're giving her a hand with some top-notch yarn from rids, a boutique textile shop in downtown Burlington. Most skeins run under \$85, though some more high-end yarns are double that or more. The best part is that yarn is a gift that keeps on giving. We won't be surprised to see a new set of mittens under the tree next year.

rids, Burlington 802-636-5100; rids.net

## Father

He taught us how to swing a bat and how to throw a breaking ball. And while our dreams of playing left field for the Red Sox may have ended at Little League, Dad is the reason we still love baseball. Return the favor with season tickets to the Green Mountain boys of summer, the Vermont Lake Monsters, where the stars of tomorrow play today. Actually maybe we'll get him two. He'll have to take someone out to the ball game, right? (Hint, hint.) \$100/\$50/200. Vermont Lake Monsters, Burlington 802-435-0200; web: vtmonsters.com

## Grandparent(s)

According to Grandpa, our family is descended from several European kings and queens, a renegade Wild West stagecoach robber, and Charles Darwin. Thing is, Grandpa can be a wily old coot and is never above pulling his grandkids' legs. Call his bluff with a membership to the Genealogical Society of Vermont. That includes a subscription to GSV's journal and quarterly newsletters, free genealogical games, and access to the special "members only" section of its website. \$25.

Genealogy and Society of Vermont, Randolph Church of the Holy Trinity 802-444-0000; genealogyvt.org

Customs like work here at his guitar.

## Kid Brother:

Though we wish we could swap him all those god-awful pop-punk records, little brother has really taken to music. And he's built up some impressive chops on the guitar. Might be time for him to trade up from that old Fender Squier and find a real one. Customs Guitars are the choice of discerning players in Burlington and beyond. Custom made and handcrafted, a Customs is as much an exquisite work of art as it is a fine instrument—especially if you can't find it anywhere else. Prices vary, but expect to shell out around \$3000. It's worth it.

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Welcome to the holiday season—and to the Seven Days holiday guide to gifts. Every Wednesday through December 23, we're offering ideas for just about everyone on your list. For greater variety, a different writer weighs in each week, same set of recipients, unique presents of rand. (Note: Some of these recipients may be figments of our imaginations.)

And what do we want this year? Just for you to shop local, please and thank you.

## Teen Sis:

OMG, we admit it. We're stumped. Teenage girls have been a mystery to us since, well, we were teenagers ourselves. And being even a relatively hip adult doesn't make deciding them any easier. But, like, whatever, right? How about we just buy you a cup of Joe for 10¢ and call it a day? (And, yes, K&L, we fully realize how lame it is that we just called your double-say-mocha-latte "Joe.") Here's a gift card to one of Burlington's finest java joints, Spender & Earth.

Spender & Earth, Burlington 802-841-0400;

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## Best Friend:

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**D**arlene Love may be the most successful pop artist you didn't know you knew. Here is that recognizable voice on a multitude of records by some of the biggest names in music history: Sam Cooke, the Beach Boys, Johnny Rivers, Elvis Presley, Arthur Finklin, Duane Warwick, Bobby Darin, the Righteous Brothers, Dusty Springfield and many, many others. It's said that the great Luther Vandross would not even consider recording an album without first checking on Love's availability. That 1962 Phil Spector-produced single "He's a Rebel"? You probably thought that was by the Crystals, but no. It was recorded with Darlene Love and the Blossoms, hired when the legendary "wall of sound" producer was working in Los Angeles and didn't feel like flying the Crystals out from New York City. Not that you could tell by reading the credits. Darlene Love's name was nowhere to be found.

# Love Affairs

Darlene Love, the voice behind scores of iconic pop singles, talks about her career and upcoming Vermont show

BY JOEL MAJMAN

After the success of the Geste Music-penned "He's a Rebel," Spector hired Love to sing on a string of other singles. Again, she didn't get credited in the liner notes, but word got around to other artists and producers, and Love's reputation as a go-to session singer was secured. During the '60s, she and the Blossoms cropped from the studio to sing on the popular weekly rock-and-roll TV show "Shindig!" Love also appeared on Elvis Presley's 1968 televised comeback special.

If Love used to be the most famous pop singer you'd never heard of, her patience has been rewarded. Today she's a unique name with a busy performance schedule and a devoted base of fans spanning several generations. From the shadows to the spotlight, her career is nothing short of music-biz legend.

Love did disappear from the public eye for a while in the 1970s, taking time off to raise her family. She reemerged with a vengeance in the early 1980s — out in front for a change — beginning with a series of highly acclaimed shows at New York City's Bottom Line. Broadway came calling: She played herself in the mid-'80s Tony-nominated play *Leslie*, modeled *Leslie of the Peak*, and followed that up with roles in productions from *Grease in Harpigny*. Love also made her way to the silver screen — for example, as Dusty Glover's wife in all four *Loose* Whispers films.

Love has had a coveted spot on the "Late Show With David Letterman" every December since 1986, singing "Christmas (Baby Please Come Home)." The show's longtime music director, Paul Shaffer, a huge Love fan, reproduces the "wall of sound" — complete with brass musicians and a full choir — for Love's live performance. The holiday number was originally recorded in 1962 by Phil Spector's Christmas Allstars. The record helped to sell well at the time, released just before the period of deep national mourning following the assassination of President Kennedy.

In recent years, Lowe has been touring and entertaining fans with her "Concert of Love." The show morphs into "Love for the Holidays" in December and has become a much-anticipated seasonal event at New York City's Lincoln Center. Her most recent CD, *The Concert of Love*, was released in 2010. On March 14 of this year, Darlene Lowe was at long last inducted into the Rock and Roll Hall of Fame. Rolling Stone has declared her "one of the best singers of all time," while the *New York Times* once wrote that "her thunderbolt voice is embedded in the history of rock and roll." The spotlight may be mercurial, but it suits her well.

Seven Days spoke to Lane by phone in advance of her concert at Burlington's Flynn Center next Wednesday, December 14. ☐

**SEVEN DAYS:** It's hard to believe that someone so youthful and energetic and in such good voice has been a professional for 50 years.

**DARLENE LOVE** It's a surprise for me, too.

SG: And this year you were inducted into the Rock and Roll Hall of Fame. This must be a dream come true for you.

DL: Yes, you know, a lot of times you dream things, and then you let the dreams fade because you say, "This is taking too much of my time, so I'm just going to chill and let life deal with this."

**SD** On December 2, you performed with composer Tim Jera at Carnegie Hall in *The American Christmas Carol*. Is it true you cowrote two songs for the CD?

DL: Yes, and it's amazing, either way—other dreams of mine, is he able to do my Christmas show at Carnegie Hall? You never know, when you ask for something, how it's going to turn out.

**SD:** On December 23, you'll be performing your Phil Spector-era classic "Christmas (Baby, Please Come Home)" on the Letterman show for the 25th consecutive year. *Paul Sheller* really gets it right with a big production.

**DL:** For the past 25 years, he has got it right!

SD: I know he's a big fan of yours, and played a role in reintroducing you to the public back in the 1980s.

DL: Yes, indeed. We'd play at a club called the Bottom Line, and Paul actually played Phil Spector in the play. And here we are 25 years later, and I'm still doing that one song on that television show, which is amazing.

SE: Lettinen himself says it's his favorite part of Christmas.

DL: I know! One point, with so many people on the stage, David came over to me and asked, "Who's paying for all this?" And I said, "You are!" [Laughs.]

SD: If anyone asks me about Derline Love, I refer them to YouTube. Are you happy that there are so many of your great performances there?

DL: It's amazing! Other than the 25 years on Letterman, there's the 25th show of the Rock and Roll Hall



From the shadows to the spotlight, **Love's career is nothing short of music-biz legend.**



of Fame at Madison Square Garden with Bruce Springsteen, also on YouTube. So there's a lot of the history of my life...

SDr including your fantastic performance of "A Fine, Fine Boy" with Springsteen

DL: I've never seen anything like it, either because I told him it's really great being back with the "wall of sound" again.

**SD:** Can we go back to the early days? You were born in East Los Angeles, the daughter of a Pentecostal preacher. How did you manage to listen to the rhythm and blues that influenced you while growing up in what I assume was a very strict household?

DL: I didn't! [Laughs.] Not at my house, anyway. I listened to that music at my girlfriends' house.

SD: The earliest Deniece Love recording I have is one by the Echoes on the Combs label. Yours is one of those voices?

Ed: Oh, Lord, yes! What? Yes, that was the first mean I ever saw with.

SD: Then you joined the Bluebonnets. I hear your voice on an early recording of a song titled "No Other Love."

DL, Waverly, that was my first recording as the lead voice.

SD: And then you and the Blossoms became the first-call female studio backup group for recording sessions in L.A. And some of your first sessions were with Sara Cooke?

06. Well, you know, I knew Sam Cooke before he started singing soulful music. I used to go to church services and see Sam Cooke and the Soul Stirrers sing. So it was great to be able to go into the recording studio with him – not that I ever thought I would be called. But when we were called to do a session with him, it was like, 'You're kidding. We're really going to record with Sam?'  
—Sammy J.

SO Back in my early days-as-a DJ, I was playing records that featured your voice prominently, but without knowing your name. You were in Quane Eddy's Rebelettes, Al Casey's K-C-ettes, Hal Blevins's Young Cousins, the Playgirls, the Wildcats, even Moose and the Pelicans!

**◆** **Beckie Love** performs her "Love for the Makoyu" concert on Wednesday, December 14, at 7:30 p.m. at the Flynn Makoyage in Burlington. \$15-45. Love will give a pre-show talk, re-at 6 p.m. in the North Fayette Lab, Flynn Center, 1000 River Street, Burlington.

Just before 11 is the first of "City Place," a show about gay-music history airing Saturdays at 8 p.m. on Vevo and iTunes Radio. "We're touring December 12, the show is about 'what other side of December is,'" featuring her most intimate live sets, recordings, videos, programs, [about.com](#).

A. Burger was born in 1935 in the town of  
St. Gallen, Switzerland.

## Love Affairs 47/20

DL [Laughs] Yes, we were all over the place, all different names.

SD: By 1962, you were doing seasons with Phil Spector. Sadly, many people know him for the terrible tragedy that defines him today. But you're always been able to separate the genius of his music from his troubled life. How did you first become associated with Phil?

DL: Yes, today it is unfortunate I worked with his partner, although I didn't know it at the time, Lester Bell. He was a record producer here in Hollywood when I first started out singing, and he hired the Blossoms to sing on some sessions for him. He pulled me aside and told me his partner was coming from New York and he wanted to record this song and he needed a lead singer. He introduced me to Phil, and we went to Gold Star [Studio] to rehearse the song, and that was the beginning of Darlene Love and Phil Spector.

SD: "He's a Rebel" came out as being by the Crystals and became a No. 1 million-selling hit single. Did it bother you that you weren't credited by name on the record label?

DL: No, because we had a lot of songs like that. Al Casey and the Rebelers and all that, you know. So, in doing another song for Phil Spector, the only difference was that I was singing the lead. But I didn't even think about it. I just charged him triple scale to do the lead. And I knew it was going to be a Crystals record. It was after that that we started having our problems! [Laughs]

SD: After that hit, as a DJ I received a letter from Spector saying, "Watch for my next hit, 'Zip-a-Dee-Oo-Dee' by Bobby and the Holidays." But by the time the record came out, he came up with a different name for the group.

DL: Bob B. Soxx & the Blue Jeans. That was my next hit record.

SD: As a New Yorker, I remember Bob B. Soxx & the Blue Jeans appearing behind him in New York. Were you so young with the group?

DL: Well, we first went to New York and he told Murray the K's show at the Brooklyn Box, and we opened as Bob B. Soxx & the Blue Jeans. Murray the K found out that I did the lead singing on "He's a Rebel," and he had a hunch out with the Crystals, for whatever reason. So every night, we'd go on as Bob B. Soxx & the Blue Jeans and sing "Zip-a-Dee-Oo-Dee" and he would introduce me

as the lead singer of "He's a Rebel," and so we would actually perform that song, too.

SD: It was during that trip to New York when you met Darlene Warwick, who had just started recording for Scapular Records.

DL: Yes, and she was on that same Murray the K show.

SD: And for years, you were part of a touring backup group for Donna that included her sister, Dee Dee, and...

stuff, and this is going to be the first year that she's going to be singing with me, doing all my East Coast Christmas shows.

SD: Wonderful! Are you planning an album of duets with your sister?

DL: Hopefully you are speaking a prophesy! [Laughs]

SD: When Phil Spector agreed to record songs under your own name, I found it ironic—I know you had a married name and, of course, your



DL: Yes, me, Dee Dee and Cindy Hawkins. Yes, I worked for Dionne for about 10 years.

SD: The singing sisters of Dionne and Dee Dee Warwick make me think of another pair of great singing sisters, Darlene Love and Edna Wright. [Former lead singer of] Henry Cave, with the smooch 1970s-era hits "Wink Ads" and "Stick-Up".

DL: [Laughs] Thank you! Now that we're gotten older, we've been trying for years to get together to do some

material none, neither of which is "Love." Did Phil make up that name, too?

DL: Yes, he actually changed it. He asked me if I liked the last name "Love," and I said yes. It was after a gospel singer, Bernice Love Gaines, who Phil Spector loved. About 10 years after that, I went and had it changed legally to Love so he couldn't come back and say he owned it.

SD: He would do something like that. DL: For sure!

SD: As Darlene Love, you made some great records, including "Today I Met The Boy I'm Gonna Marry," "Wait Till My Bobby Gets Home" and "A Fine, Fine Day." But what ever happened to "Stumble and Fall," a great record that was released, but then Phil quickly withdrew it?

DL: He withdrew it? It was a great song! As a matter of fact, there were two songs on that record that were really great. The other side was a song called "Jill's a Quot Gap."

SD: Very likely.

DL: I love both those songs. I was doing "Stumble" at the time, and he pulled the record.

SD: He didn't like the idea that you had a full career separate from him. Was it that he didn't like not having full control of you?

DL: That's at the always had to have control, and he had control of the Roseates and the Crystals, but he never did have control of me. I think every time I would go and make an announcement that he didn't have anything to do with it, he would upset him.

SD: Some of the musicians you worked with back then have told me that you were one of the few people who wouldn't be intimidated by Phil Spector. He like a little crazy, you'd give it right back to him.

DL: Oh, yeah, that's right. I think because I didn't have to depend on him for my livelihood, I really didn't care. I just wanted to do the right thing, if you know what I'm saying.

SD: I know you recorded the original lead vocals on the big hit "I'm Gonna Be a Star" but then Phil put La La Brooks of the Crystals on lead for the released version. But don't I still hear your voice in that recording?

DL: Oh, it's still there. He just put my voice down enough to put La La's voice over mine. You know, the Crystals aren't anywhere on that record. All the voices are the Blossoms.

SD: Can I ask you about a couple of records? "You've Lost That Love" "Faint" by the Righteous Brothers. That record holds the distinction as the most-played-on-the-radio record of the 20th century, with more than 8.7 billion airplays. And your voice is on that record.

DL: Oh, yes. We did many all-the-back-ground sessions for Phil Spector, until he decided to leave California and go to Europe to be with the Beatles and Rolling Stones and all of that. But other

than that we did almost all of the work that was done at Gold Star in California

**SD:** The beautiful ballad "Unchained Melody" by Bobby Hatfield [of the Righteous Brothers] also has your voice there in the background chorus. Today, Phil Spector takes credit for having produced that gorgeous recording, but I heard that's not true.

**DL:** No! He didn't produce that. Bill Medley [of the Righteous Brothers] produced that.

**SD:** You sang backup for Elvis Presley, including on his marvelous 1968 TV comeback special. What was it like backing up Elvis?

**DL:** It was wonderful. But the thing about backing up Elvis – we ended up being really good friends. When we were doing those sessions, he found out I was a gospel singer, and his favorite music was gospel. So he would go get his guitar and we'd hang out and do gospel singing. He was truly, truly amazing. He was very introverted, very shy. But when it came to gospel music, he didn't have a shy bone in his body.

**SD:** You and the Blossoms went on to portray music in Elvis' film *Change of Habit*.

**DL:** Yes, it was amazing. He decided he wanted us in the movie, and he wanted us in the gospel segment of his 1968 comeback special.

**SD:** What a great reunion you have. DL: Never any more when it comes to Darlene Love [Laughs].

**SD:** On Broadway in *Hairspray*, as Motormouth Maybelle, your performance of "I Know Where I've Been" was the absolute showstopper. It got you standing ovations each of the four times I saw the show.

**DL:** Mary Shriver, who is a dear friend, wrote that song. And every time I sing it, I say to myself that I know he wrote that song for me, because I loved that song.

**SD:** Well there be a motion picture on the life of Darlene Love?

**DL:** Well, we're working on it. It's taking more time than I ever thought it would take, putting everything together. Getting a director, getting a script written, bringing in the right place at the right time. But, yes, there has been a lot of

movement in that area. So hopefully in the next year or so we'll be on our way to making a movie on the Darlene Love story.

**SD:** You and the Blossoms sing on "In My Room," the beautiful harmony number by the Beach Boys, produced by the genius Brian Wilson. I heard that, to get the right echo, Brian had you singing in a bathroom stall?

**DL:** That's very true!

**SD:** Did you make any other records with the Beach Boys?

**DL:** We also did "Why Do Fools Fall in Love," and I've never heard that song. I keep telling Brian, please send me that recording, because I don't remember it.

**SD:** You toured with Nancy Sinatra, and you backed up Frank Sinatra on his big hit recording of "That's Life."

**DL:** You know, it was great, because he was such a great man. You know, just being in his presence. He just oozed personality. He was so nice, so friendly.

Not only did we become friends with Nancy, but we also became friends with Frank. He would always come to our dressing room and say, "Thank you for working with my daughter. You guys are great."

**SD:** Have you ever been to Vermont before?

**DL:** No, this will be the first time.

**SD:** Well, well have to go you some Vermont maple syrup and put skins on you when you're here.

**DL:** I don't know about the skin, but I'd like the maple syrup.

**SD:** Any words for your fans in Vermont?

**DL:** Well, just tell them we have a hell of a show for them. It will be "Love for the Holidays." It will be very special for me having my name on the show with me. It will be the first time my sister will be with me in over 30 years, so the show will be great.

**SD:** You sang anonymously on the many big hits you made in the 1960s, but today I'm so glad you see the star you've become.

**DL:** Well, you know, good things come to those who wait, and I have plenty of sweet Q's.

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# Figuring It Out

Forty years in the making, a new word puzzle goes public

BY MEGAN JAMES

**T**he word-puzzle focus group went down last summer under the fluorescent lights of a conference room at the Colchester Hampton Inn. Jim Rader was at the helm, soliciting feedback from friends and fellow puzzlers on the mind bender he invented four decades ago.

All those years, Rader had kept the puzzles private to himself. Sure, his wife, Meg Pond, had tried her hand at them. And he'd share surprise friends with puzzles embedded in birthday messages. But it wasn't until this past summer, with a series of focus groups, that Rader finally put his puzzles to the test.

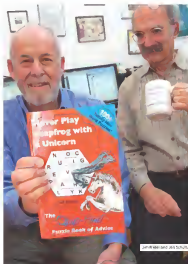
The puzzle solvers at the Hampton Inn included Bill Gertman, a self-described math hobbyist; Bill Dorsch, who does KENKENs twice a week; and Fred Pond, who admitted he's not much of a puzzle guy but once bought a t-shirt that got him through a long flight to New Zealand. There was much talk of hints, instructions and hints. There were cookies and coffee, and pencils for safe guessing.

Everybody agreed that the puzzles were hard. "The purpose of a puzzle is that people can solve it," said Dorsch.

So with the help of the focus-group puzzlers and computer programmer Jan Scholz, Rader made some improvements and beeked up the tips and instructions. Now his family publishing his puzzles in a book, *Never Play Quapfrog with a Unicorn*. The *Quip-Find Puzzle Book of Advice*. They're still pretty tough, but if you're a puzzle lover, they may just become a new obsession.

Rader, 52, who served as Burlington city clerk from 1982 to 1993, followed by 12 years as a constituent advocate at Bernie Sanders' congressional office, was an underdog at the University of Vermont when the idea came to him. He had just solved a Soma Cube — a 3-D-by-3-D cube made by assembling seven different pieces — and was struck by the elegant design of 27 little cubes. Only, one cube was hidden inside. He noticed, knowing 36 — the number of letters in the alphabet — was fine.

He realized that if he arranged the cubes just so, he could spell out whole



JIM RADER AND JAN SCHOLZ

**IF I HADN'T DONE IT, SOMEDAY, EVENTUALLY, SOMEBODY ELSE WOULD.**

JIM RADER

sentences in one continuous thread of letters that were hooked either side to side or corner to corner. And he could do the same in a two-dimensional puzzle, with only three sides of the cube showing.

Early on, Rader got two patents for

the puzzle and, in computing 3-D games, but he had trouble drumming up interest. "I just accepted that it wasn't going to be a great commercial success," he says. Still, he never gave up. At his Grand Isle home, Rader's life cabinets are filled with thousands of puzzles he's sketched out over the years.

Rader acknowledges that his creation — the puzzle is now called Quip-Find: the 3-D game, Quipito — isn't going to make him rich or famous. He just wants to finish something he started a long time ago. And, he says, "If I hadn't done it, someday, eventually, somebody else would."

## GET PUZZLING

Rader has some tips for cracking the Quip-Find code. "Think of it as the same 'Soma Cube' in pieces of the same puzzle," he says. "I solved it, it's hard to solve a puzzle through Rader's hints, he never said."

And of course Rader's stuff, got together last week to peek out over Rader's puzzle. Rader's puzzle editor Tyler Moore was a member of the puzzle community. He says the puzzle is a "little bit of a brain bender" but not too hard. "It's a little bit of a brain bender," he says. "It's a little bit of a brain bender, it's a little bit of a brain bender, it's a little bit of a brain bender."

On the other hand, Rader is a former basketball player and a member of the Burlington Area Sports Club. He loves word games, and he's a member of the Burlington Area Sports Club. He loves word games, and he's a member of the Burlington Area Sports Club.

It's an appealing combination of numbers, logic and wordplay. "The end of the puzzle is a little bit of a brain bender," he says. "It's a little bit of a brain bender, it's a little bit of a brain bender."

I was giving Rader a puzzle for a while. I was giving Rader a puzzle for a while. I was giving Rader a puzzle for a while. I was giving Rader a puzzle for a while. I was giving Rader a puzzle for a while. I was giving Rader a puzzle for a while.

Rader had a lot given up on publishing the puzzles when he met Scholz, a 60-year-old senior-level computer programmer looking to take on another project. Scholz came to Burlington in 1969 to create early electronic medical records for the UVM medical school. He was on the Burlington Electric Department commission in the '70s and is currently the chief technology officer of Front Range Forum.

The two men have worked together for more than three years from Scholz's home office, which is adorned with an autographed photo of Kate Mulgrew, who played Captain Kathryn Janeway on "Star Trek: Voyager." ("My hero," Scholz says with a smile), and a handwritten poem by Allen Ginsberg called "The Ragged Bone."

Scholz has a word-puzzle guy but the challenge of creating a program that could produce the Quip-Find puzzles appealed to him. "I love working on complex things," he says. The Quip-Find is indeed complex. With only three sides of the cube exposed, 18 small "cubicles" are visible, each with its own unique letter. The number of potential combinations, explains Scholz, is 35 digits long. To work with numbers so huge, he had to buy a bigger computer.

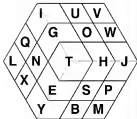
Rader used to do it all with pen and



## QUIP-FIND INSTRUCTIONS

Find the familiar saying hidden in the diagram. It is spelled out inside cryptograms below where each letter is represented by a different number. It is also spelled out in the diagram in an anti-sudoku-themed layout where letters that are adjacent either side-to-side or corner-to-corner.

Start by guessing a word that fits in the cryptogram and can be spelled out in the diagram. Then work back and forth between the cryptogram and diagram to fill in the gaps and find the saying. See answer on page 37.



1	2	3	4	5	2	3
6	7	8	4	6	6	3
5	7	10	6	2	5	2
5	7	10	6	2	6	3
6	7	8	4	6	6	3

paper. And he still can. He takes a recent visitor to suggest a phrase and immediately begins sketching out the letters in a diamond shape, drawing paths between them. Rader says it usually takes him about 15 minutes to determine if any given phrase can be hidden in a Quip-Find puzzle.

In addition to known puzzles, Rader does a sudoku and a Jumble almost every day. He turns the activity to physical exercise. "You don't stretch a part of your mind," he says.

Rader dedicated an earlier version of the puzzle book to his father, with whom he used to solve the newspaper's daily cryptogram each morning as a child. "I associate my love for word puzzles with

my father," he says. At 96, Rader's dad still does the Jumble every day.

He's sent his father a copy of the new book, but hasn't passed him on what he thinks of it. "Puzzle people, especially at that age, can be hard to convert. 'He knows what he likes,'" says Rader.

**E**nter Play Laquell with a Unicorn: The Quip-Find Puzzle Book of Advice by Jan Rader with Jan Schultz. Available from Amazon, CreateSpace. \$5.95. Rader will talk and sign his books inside the Church Street entrance to Burlington Town Center on Saturday, December 10, 10 a.m. to 5 p.m., and Sunday, December 11, 10 a.m. to 5 p.m. [quipfind.com](http://quipfind.com)



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# The Eureka Club

Vermont inventors showcase their bright ideas — and how they made them reality

BY KEN PICARD

**T**he Green Mountain State has long been fertile ground, not just for crops but for ideas. On July 31, 1790, the United States Patent Office issued its first-ever patent to a Vermonter, Samuel Hopkins, who invented a process for making potash. Since then, Vermont has given birth to scores

of other important, life-changing and just plain fun inventions, including the electric motor (Thomas Edison), the cam-lens glove and platform scale (Theodore Fairbanks), and the snowboard (Globe Rattan Corporation).

However, as any patent holder can tell you — and Vermont is home to more per capita than any other state — patent lawsuits are a time-consuming. The really hard work lies in taking a concept from inspiration to reality and then, for the fortunate few, turning a prototype into a marketable product.

Inventing can be a lonely business, but, these days, Vermonters no longer have to go it alone. InventVermont, a nonprofit coalition committed to promoting the spirit of invention, has helped scores of fellow inventors conceive, develop, patent and promote their creations. This week, nearly two dozen of them will display their inventions at the ECHO Lake Aquarium and Science Center for an adult-oriented event called "That's the Heart."

John Cohn is an IBM fellow and local inventor who holds more than 50 patents of his own. Cohn, who also coaches the science innovation committee at ECHO, says the December 8 event is meant to "celebrate innovations and the innovative spirit in Vermont," bringing together inventors, artists, patent attorneys, financiers and marketing professionals.



The 21-plus gathering is designed to be hands-on, creative, educational and fun, he says, with live demonstrations, displays, and even door prizes. Cohn will be there to show off a useful tool for inventors and other creative types: a 3-D laser cutter, which can take a computer illustration and, within five minutes, convert it into a three-dimensional object you can hold in your hand. Also called a "3-D printer," the tool can cut just about any material

but metal, including wood, plastic and fabric. The University of Vermont's College of Engineering is entertaining a proposal to purchase one for a "FabLab" that will serve as an incubator of sorts for local inventors.

The inventors on display this week run the gamut, from the ultra low tech (the "Diva Dangler," a jewelry display and storage device), to the mechanical (the drive train used in a Segway Human Transporter), to the superhigh tech (a system of microchips that enables medical researchers to study cellular-level responses to potential cancer treatments).

Who are some of Vermont's other inventors? Meet three whose creations will be discussed, demonstrated or both at the ECHO event.



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## Measuring up

Back in the 1990s, Kathy Dever, an interior designer from Stevens, was frustrated by her inability to use a tape measure to hang artwork and drapery hardware. As she often worked alone, Dever found it awkward to measure and mark distances accurately with a pencil or chalk while standing on a ladder or in a dark room.

Unable to find a product that could ease the task, Dever invented one herself: a 16-foot self-marking tape measure. The concept is simple. The tape measure housing contains an ink stamp and pad that can be pressed



against virtually any surface to create an easily erasable mark that's accurate every time. After hundreds of marks, the disposable inked can be replaced.

Dever says she was initially discouraged by the numerous rejections from companies she approached about developing the device. She eventually started her own company and patented her self-marking tape measure, in large part thanks to the help she received from fellow investors at InventVestment.

"I learned everything I needed to know and met people who were able to support my quest," she says.

Today, Dever's company, I-Mark Tools, has other patents on similar self-marking devices, including one issued in 2007 for electronic measuring instruments, such as a self-marking laser tape measure and a self-marking stud finder.

Dever's products aren't in hardware stores yet, and she hasn't given up her day job. Still, she remains optimistic that the concept will take off.

"Are we profitable? No," she admits with a laugh. "We're just starting the process, but it's encouraging because people who see it like it."

## Saving lives with light

Since 2004, Kenneth Pusey, founder and president of QuanzSope of Burlington, has been developing infrared technology that can detect everything from roadside explosives to smuggled narcotics to infections that kill 200,000 hospital patients annually and cost the American health care system billions of dollars.

In recent years, Pusey's R&D has focused on one of the world's most persistent and deadly parasite diseases: malaria.

His patented invention uses a technology called infrared spectroscopy to differentiate between various strains of the malaria parasite. By hitting a thin blood smear on a slide with infrared light, Pusey's instrument can measure the wavelengths that parasites in the blood absorb or reflect, which are unique and telltale like fingerprints.

"It's a way of seeing chemistry without using other chemicals," Pusey says. "We're using light to probe the chemistry of the cell. And we can detect a single parasite in a blood sample. There's no other clinical technology in the world that can do that."

QuanzSope's technology is valuable to clinicians in the field, Pusey continues, because it allows them to use a computer to identify exactly which strain of malaria a



THE BUREAU CLUB ■ P.35

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## JAY PEAK

## The Eureka Club 4/27

patient has contracted and then prescribe the most effective drug to treat it. Puncy's research is largely funded by the Department of Defense and may eventually help protect American troops against malaria, which incapacitates more soldiers and Marines in Iraq and Afghanistan than do combat injuries.

The invention is vital, Puncy adds, because in many parts of the developing world, more than 80 percent of malaria cases derive from drug-resistant strains. Some will kill patients within 24 hours, which doesn't leave doctors much time to decide which drugs to use.

Ultimately, Puncy hopes to get his patented instruments approved by the U.S. Food and Drug Administration so they can be marketed and used by practitioners in the field, including those who lack the expertise and training to make such complex diagnoses through a microscope.

"That's an ambitious goal," he admits, "but it's good to have ambitious goals."

### Breathing lessons

Peter Bingham is a pediatric neurologist at Vermont Children's Hospital at Fletcher Allen Health Care in Burlington, but his latest invention was designed to benefit patients with respiratory problems, not neurological ones. Bingham has developed a video game that's operated by breath rather than by a joystick, keyboard, mouse or gaming console.

The idea, he explains, is to help patients — mostly children and teens — learn how to recognize the onset of an asthma attack.

"Certain breathing exercises are good for people with different kinds of chronic diseases," Bingham explains, "so this is a way to make that a little more fun."

The as-yet-unreleased game — it's gone by various nicknames, including the "Bronchobots" and the "Turbos" — is still a work in progress. Thus far, it hasn't been "dressed out" with all the

high-tech graphics of modern video games, but its functionality is in place.

The object of the game, Bingham explains, is for a player (i.e., patient) to track a sine wave whose peaks and valleys change continuously across the screen. Using quicker, shallower breaths or longer, deeper ones, players must keep the cursor on the ever-moving line. That's done by breathing in and out of a controller called a spirometer, which measures the volume of breaths. By increasing their awareness of breathing changes, patients can learn to identify the increasing resistance they experience as their attack starts to construct.

"Some people believe that if you breathe in a certain way, you can forestall or prevent an asthma attack," Bingham adds. "But no one has been able to sort that out yet. So the game then becomes a research tool to figure that out, too."

This isn't Bingham's first invention. He's developed a pacifier designed to help premature infants better recognize the scent of their mother's breast milk, which facilitates breast-feeding. He says InvenVerment was "a nice home base for inventors in the area" that was very helpful in connecting him with useful resources, such as patent attorneys.

Ultimately, Bingham says the best part of the invention process is working with young people to develop a medical device that actually improves their medical outcomes.

"Kids sometimes feel that the things they have to do for their health are a drag, like going to the doctor or taking their medicine," he says. But when they're helping him with a creation such as the video game, "there's a feeling that this is a fun thing that they can do for their health — it's like the spoonful of sugar that helps the medicine go down."

The InvenVerment organizers hope the RCHO event will remind grown-ups that technology can be fun, too, whether it's saving lives or just saving time. ☺

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# Classic Mettle

Vermont's iconic woodstove makers forge on against their overseas competitors

BY KEN PICARD



A worker removes just cast woodstove parts from a die-cast mold at the Vermont Castings factory in Randolph.

**E**ntering the slat-like industrial plant that lies in the southern end of the state of Randolph, along Route 12, is like passing through a portal back in time. The orange, brown haze that hangs in its dark, cavernous halls evokes the Industrial Revolution, when sooty, muscle-bound workers poured molten iron ladles of liquid fire into the raw materials that powered a growing nation.

This is the foundry of Vermont Castings, where in today 65 tons of molten metal are forged into cast-iron stoves, barbecue grills and cookstoves. Its fiery core is a gritty, heady hot place, with overtones of awe and trepidation that overlaid in the atom.

Even the word "foundry" harks back to a simpler age. When it was built, in 1974, this was the first foundry to open in

North America in decades. But it enabled Vermont Castings to survive, reconstituting the woodstove in something different from the dirty, ugly and inefficient potbelly furnace. Today it's more New England and Europe, which were copied throughout the industry (incorporating 21st-century technologies that make them cleaner burning, highly efficient and a growing component of the green-energy revolution).

Says Burlington industrial designer Paul Hunsager, Vermont Castings "set the standard, and the rest of the industry has been playing catch-up ever since."

However, the picture isn't all warm and fuzzy. Statistics suggest that the domestic heating and stove industry has been slow to rebound after the housing and construction bubble burst, and the cooling years could snuff it out entirely. Vermont Castings and its Green Mountain rival, Mountaineer Stoves of Morrisville, compete against stove makers that have moved their operations overseas. The Randolph company has studied industry trends by investing in new equipment and buying dozens of manufacturing jobs back to Vermont from China.

But survival is still truly a year like this one, when winter arrived late, new home construction remains flat, and consumers are wary of making costly discretionary purchases. The question is, will the company that classically owned the classic Yankee woodstove survive?

## INDUSTRY

**M**ay guide through the foundry is manager Rob

Wright, who has been at Vermont Castings for 30 years—almost as long as the company has been in existence. Since then, Vermont Castings has changed hands six red times, but Wright has stayed. As he puts it, "Once a foundryman, always a foundryman."

We walk past a vast storage room where an electromagnet hoists hundreds of pounds of scrap—mostly automobile rotors and drums, from a snowing pile. One hundred percent of the iron that is melted and poured in the foundry is salvaged, making Vermont Castings one of the state's largest recycling plants. About 100 people work here, and another 140 are employed just down the road at Vermont Castings' manufacturing plant in Berlin.

The acryl was from coastline New England, inside jobs is soon melted down in three electric furnaces, each of which holds 25 tons of molten metal. Every 15 minutes, a furnace lifts an hydraulic cylinder and pours liquid into a huge ladle suspended from a crane overhead. Metal splatters everywhere as the fire-like flow hits the ladle at 2500 degrees Fahrenheit.

The foundry runs only four or five days a week, but the plant "hold" melt in metal around the clock, all year long. As Wright explains, "This facility is not the type that you can just open off. Once you start it, it's got to keep going."

Case in point: Vermont Castings was physically endangered by the flooding from Tropical Storm Irene. The following day, however, Wright got a call from Coastal Vermont Public Service informing him that the last remaining transmission line to the plant had just laid into a river, and power could be out for days. Fortunately, the plant had backup power on if Wright



had been forced to drain the furnace, the foundry would have had to shut down entirely and restart — at a cost of a half million dollars.

The “cost” is cast-iron production is made of black silica sand. It’s a slow, multi-step, clay-like substance that coats the floors of the entire building. The sand is shaped using pattern plates that compress it into 400-pound molds. A computerized machine called an autocore injects the liquid metal into the sand molds. The “refractoriness” of the sand is as precise, Wright explains, that it can hold an impression as detailed as a fingerprint.

“We’re making furniture here,” he says. “This stuff will sit in storage rooms and family rooms, and it’s got to look good. So the quality control of the molding sand is critical.”

In less than a minute, the poured metal cools to solid form. It contains cooling fins that move along a conveyor belt, then into a huge oscillating tube that resembles a water-park chute on bedspreads. Inside, the sand mold is shaken loose from the iron — the sand is constantly recycled —

finishing touches before being packaged and shipped to distributors nationwide.

Rick Grant, manufacturing manager at the Burlington plant, walks me through the factory. He says that virtually every part of the finished stove, except for the glass and handles, is now made in Vermont. Even the wood pellets the stoves are shipped on are constructed from timber cut within a 100-mile radius.

## WILL THE COMPANY THAT VIRTUALLY INVENTED THE CLASSIC YANKEE WOODSTOVE SURVIVE?



Hot slumped pour of molten metal from a ladle into a furnace at the Vermont Castings facility in Randolph.

won't recognize the parts of cast-iron stoves away from the other end.

The foundry pours about 3000 molds per day of various shapes and sizes. Some days, the plant produces cast-iron cookware for Lodge, a Tennessee-based cookware company, and pours out about 3000 pans per day.

Most products are ready to be boxed and shipped within two hours of pouring. Much rapid turnaround time gives Vermont Castings a major advantage over its competitors in China, Wright explains, where shipping can take as long as six weeks. Most of the parts, though, go down the road to Vermont Castings' boiler plant. There, cast-iron and steel stoves are assembled, painted or enameled, tested for strength and given the

final quality check before being packaged and shipped to distributors nationwide. Grant proudly shows off a new, high-tech laser cutter that Vermont Castings purchased a few years ago. It enabled the company to bring all of its sheet metal fabrication back from China. Today, the laser cutter runs around the clock, producing not only steel stoves but also parts for barbecue grills. In fact, many manufacturers are more likely to recognize the Vermont Castings name from those top-of-the-line grills than from its woodstoves. For about five years, the company sold a quarter million of them annually through Lowe's and Home Depot.

At the end of the assembly line is a roll of American-flag stickers, which are slipped onto every crate before it rolls out the

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## Classic Mettle 40-41

door says Great, "Our people like a lot of pride in these stores. And so do our customers."

The woodworkers find Vermont Castings virtually unmet, and such items as New England just are hard to believe they didn't exist before the 1970s. There's a lot of history etched in those custom benches, from 18th-century architecture to the birth of the Environmental Protection Agency to the 1728 scene.

The woodworker industry was reborn in the United States following the 1977 Arab oil embargo, when fuel prices spiked, worldwide oil supplies dwindled, and American refineries turned wood to a heating fuel.

Before the '70s, most woodworkers weren't the creative piece of living room

create something that was functional and yet looked nice in a family room.

"In those days, either you couldn't get [a woodworker] at all, or they were just too ugly," she says. "Everyone else was making stores that were appliances. Doctors wanted to make stores that were furniture themselves." *sculpture.*

Hence his decision to work with cast iron, a metal that lends itself well to molding into intricate patterns. For a time, Syne sourced his cast iron from European foundries, but that soon became prohibitively expensive. Soon 1974, he and his business partner, Murray Howell, built the foundry in Randolph.

Early on, Syne hired Smith as a design consultant. At her new job, she met Wilbur, who became her business and life partner. The two key together as headfield and now have their own firm, Rod House Design, where they craft wood- and gun stores for other companies. (Neither they



decor they met today. They were his, only wavy foreman that were based mostly in the homes of farmers and the working poor.

Because most of these woodworkers weren't wealthy, they were simple, dignified and self-reliant. They needed to get on, making it difficult to beat a house along. Many stores of that era were built by back to the land hippies who welded down together from scrap metal. Some, like Vermont Castings founder Dennis Syne, became big-name entrepreneurs.

Vince Smith and Al Wilbur were two of Syne's earliest and most influential store designers. In the early '70s, Smith had just graduated from Harvard University with a master's degree in architecture and an interest in alternative fuels. Like many creative types of his generation who moved to Vermont, he came for the lifestyle and never left.

Syne wasn't an engineer by training. Smith doesn't today, but a sculptor with a fine-arts degree from Yale. He wanted to

not figure are currently involved with Vermont Castings.

Wilbur explains that, as a native New Englander, Syne admired the Federal architectural style indigenous to 18th- and 19th-century Vermont. Notably, he incorporated as prominent feature of the facade, a semi-circular or semi-elliptical window above a doorway. Wilbur and Smith, and other Vermont stores can see buildings that resemble Vermont Castings' original stores.

Perhaps most importantly, Smith adds, Syne capital on a design innovation of the late 19th to incorporate glass into his stores that wouldn't get dirty, so the floors remained visible. Suddenly, a woodworker wasn't just an appliance but a fourth that conveyed comfort, warmth and security like the traditional hearths of American architecture, the woodworker became a central feature of the family room, something that drew the eye — and demanded attention — as a design.

Syne didn't invent cast-iron glass,

Smith emphasizes, but Vermont Castings popularized its use, and the rest of the industry quickly followed suit. This helps explain why so many woodstoves still resemble Vermont Castings' designs.

"Like a hybrid, it was pretty and it held a fire," Smith says. "And soon everybody wanted one."

In the early days of the company, Smith and Wilber wore many hats. Smith didn't design Vermont Castings' first stove, the Defiant, but she had a hand in designing the second, the Vigilant. As a former ad designer for *Mother Earth News*, one of the original DIY and outdoor rags, she helped with Vermont Castings' direct marketing in the years before it had a distribution network.

"Selling consumer durables over mail order is not an easy thing to do," Smith recalls. "But the demand was so great, and the way they made the company out to be, which was warm and fluffy and comfortable, it just took off."

Dated in the early 1980s, Vermont Castings would host owners' outings in Appalachia that attracted thousands of people. Then, in 1988, Horowitz, Smith's partner, died of a brain tumor. After a series of respectable business moves, the company was sold to a Canadian firm.

Vermont Castings changed hands several more times in the ensuing years and is now owned by Mountain North Systems of Pella, Ia.

Meanwhile, up north, a second classic Vermont stove maker emerged from the fray in the late 1980s. His industry underwent a dramatic upturn when the EPA adopted new emissions standards for all woodstoves. Most of the "backyard wilders" in Wilbur clefts then couldn't comply and about half went out of business virtually overnight. Others were forced to drastically raise their competition to stay alive.

Among those that did was Hearthstone Stoves. Hearthstone popularized soap stone, a highly durable material used for centuries in warm homes. It's attractive and radiates heat evenly for hours.

Although Hearthstone declared bankruptcy in 1997, it was bought and reorganized the following year by a Spanish firm, Hispano. Like Vermont Castings, Hearthstone still produces some of the finest wood- and gas-fired stoves in the world.

Today Hearthstone's extensive product line includes sleek and contemporary designs, including several upright, or "portrait," European styles. Hearthstone president Dave Kubicki boasts that his

company's Rustic Collection has created an enormous buzz in magazines and trade publications. The Tule model, for example, is "one of the most efficient stoves in the world." Rated at 30,000 Btus, it has an efficiency of 88 percent.

"Thank as good as the boiler in your house," Kubicki says. "But I wish it sold as well as its efficiency."

Kubicki admits that if Hearthstone "threw out the entire [Tule] line, it wouldn't affect my bottom line very much. There's an ecosystem about it, but the customer who loves it doesn't actually buy it." Hearthstone's best-selling model is still the Heritage, which costs at \$10,000 Btus and has a classic New England style rooted in the original Vermont Castings design.

In the late 1990s, the woodstove industry underwent another upheaval. Earlier in the decade, 76 percent of Hearthstone's stoves were gas-fired models. But as Y2K approached, and with it fears of a global technology meltdown, the balance soon shifted back to wood.

"Everyone thought the world was going to end and they would have to have a woodstove. So they all bought one," Kubicki says.

With a shakeful "And, of course, we encouraged them."

For the next few years, the American stove industry enjoyed robust sales. From 1999 to 2005, shipments of wood, pellet- and gas-fired stoves grew from 2.3 million to 2.8 million annually, according to figures from the Hearth, Patio and Barbecue Association. But by 2007, sales had dwindled to 1.9 million, last year; they were at \$25,000. Only electric-stove sales have increased since 2000.

Despite this worrisome trend, both Vermont Castings and Hearthstone continue to be industry leaders, largely because they haven't compromised on their quality. Even New England woodstoves are still desired the world over. "The Japanese just love these old, American-made stoves," says Kubicki.

Kubicki admits to some uncertainty about his company's prospects. New EPA emissions standards are due out in the next few years, he notes, which will require wood, gas and pellet stoves to be even cleaner and more efficient. At the same time, these new rules will make it harder for Vermont's stove makers to compete with cheaper models coming from the Pacific Rim.

Still, he, Smith and Wilber express cautious optimism about the future of Vermont woodstove makers. As Kubicki puts it, "Stay true. There's discontent in the world, people make apple pie and heart loaves of their woodstoves." ☺

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in *Sweet Heaven* are also about faith, and a few draw on Sharlet's earlier research.

But the mood is different. In an afterword, Sharlet calls these pieces "attempts at escapes" from his "long immersion" in Christian fundamentalism's "authoritarian worldview." Some are profiles of people for whom Sharlet has unraveled admiration; radical Princeton professor

members of the evangelical movement. *RadioGry*, who are being trained — with the help of

music, light shows and other sensationally tactics — to wage war on secular America.

Whenever he goes, though, Sharlet seems to home in on a certain kind of interview subject: the believer

## THESE AUTHORS DISCOVER THAT WE'RE AS LIKELY TO STAND DIVIDED AGAINST OURSELVES AS AGAINST ONE ANOTHER.

Cornel West, Yiddish novelist and Holocaust survivor Chaim Rosenfarb. Others are essentially short, poetic personal memoirs. Still others are vivid pieces of reporting on faith-based subcultures.

As a journalist, Sharlet understands faith in a broad and malleable sense. He investigates faith in Jesus, faith in law and order, faith in cleansing rituals, faith in rock and roll. One common denominator, he suggests shyly, is faith in the sleeping deity: "It's no irony to say that most religions came with a price tag," Sharlet writes in "The Rapture," his profile of apocalyptic preachers. "If you obey these rules, rewards will follow. It's all about the deal."

Another, acerbic accompaniment of some faith is isolationism. For one piece, Sharlet interviews a friend of anarchist martyr Brad Will, who calls himself Wacky. For another, he talks with young

who acknowledges doubts and contradictions, who recognizes his or her faith as the flip side of looming despair. That subject could be Bryan Diwerth, who proclaims his allegiance to real, rebel rock even as he hosts acts for Clear Channel. It could be Will, who didn't try to explain his revolutionary activism as his beloved, conservative parents. It could be a young woman named Valerie, who embraces RadioGry's persecution as a refuge from her turbulent sexual history. Or it could be the author, who describes his own "half-life" — a childhood split between a divorced Jewish dad and "half-bro" mom — in an essay called "You Must Dance a Long Line to Shoot a Fish."

Sharlet sometimes gives in to the temptation of overexamining his more contentious subjects — such as the last days of the American West — and his high-on-topography of Cornell West

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## Church of Hard Knocks

is lengthier than it needs to be. Even when reporting, he weaves his biases on his sleeve. But they are no simple biases: The less "authoritative" the faith, he explores, the harder it is to peg Sharlet as a true believer, a nonbeliever or an afterthought. In his final essay, "Born, Again," he delves into his own tragic sense of faith: "Hope isn't optimistic," he writes, "it's the love of despair."

Quoting West, Sharlet goes on to describe human dignity as "the ability to contradict what is" — a potent wordy of Ahab, and one in which he clearly believes with all his heart.

**L**ike Sharlet, Rotundo is haunted by his own past and by "half-lives" that cross class and cultural boundaries. The tale of *Swallowing the Past* slides to the author's childhood reluctance to down his grandmother's chicken. They tasted of her kitchenable Southern

for him or for the old I was when I knew him."

Compassion may not always be forthcoming, but in books like *Once Street Northbrook*, a series of linked vignettes that Rotundo describes as notes "for a novel about the South," he's vague about their status as fiction or nonfiction — clearly there's some of each — but the frame is autobiographical. At 22, after his father's death, the author spent a year living "heavily broke" among the poor of Richmond, Va., listening to their stories. Like Sharlet, Rotundo's narrative ventures into disparate and hostile territories with a notebook, writing down what he sees and hears.

The stories he gathers range from adolescent jokes to small vignettes to Kabbalistic parables. Their common factors: urban poverty, grim humor and unapologetic candor. "Writers analyze as thieves, unfeeling thieves," writes Rotundo in one vignette, about how he tried to treat his observations of a homeless woman to his own purposes. In another tale, about a fiction writer and his punkie neighbor, Rotundo practices empathy, shared experience, perhaps even admission.

But just what is of value in a world of so many faiths and faith years? Though they're far from evangelical, Christians, Rotundo and Sharlet share a fascination with the notion of being "born again." Both title an essay after it, and both seem to find the idea equally compelling and impossible, or compelling because it's impossible. In the overarching ritual, a leap of faith? Magical thinking? Or, as a street preacher tells Rotundo, "a kind of insurance policy?" It is a coincidence that modern American life so often requires us to move from class to class, identity to identity, along paths to new versions of ourselves?

By bringing back the stories of people they've met on their own wanderings across battle lines, Rotundo and Sharlet bear witness to something greater than their personal differences. Call it faith, call it fiction, call it both. But to read these books — both works of passionate, troubled empathy — is to feel less alone. **C**

**2** Sweet reason when the faith fades  
*Parables and the Country in*  
 Interview by Jeff Sharlet, W.W. Norton  
 288 pages, \$24.95

Swallowing the Past  
 From the First Section from the  
 Postmodern South by Greg Rotundo, Texas  
 Review Press, 80 pages, \$22.95

TO READ THESE BOOKS —  
 BOTH WORKS OF PASSIONATE,  
 TROUBLED EMPATHY —  
 IS TO FEEL  
 LESS ALONE.

agitation past, and he, growing up working class in a Virginia suburb, sensed none of it. Today the smell of chlorine reminds Rotundo of "the ways we, in America, try to drop our business — especially the parts about class, the parts you could try to shut out."

There are whiffs of academic language in the six personal essays that open the book, but little academic digression. While he doesn't want to "drop his history," Rotundo acknowledges that parts of his past are still hard for him to swallow. Take his adolescent friendship with a boy whom he meets again, years later as a petty criminal with a terrified child in tow ("And what would they let you be a professor of?") his meretricious smile shows the grown-up author derisively. Though he set out in writing the essay to "head myself toward compassion for my old friend," Rotundo admits he isn't feeling it: "Nothing here engenders sympathy for him. I don't feel sympathy,

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# SIDEDISHES

BY CORIN HIRSCH & ALICE LEVITT

## Team Kale

WE WANT YOU TO KNOW HIS SUPPORT ISN'T LOCAL. 9-10-11 ARTIST

It's a cozy Montpelier station this week, and **PIZZA MAN** is locked off from Kale, a campaign to help local eaters in need. The fight has been between Chick-fil-A's efforts to close his T-shirt business.

Welding sometimes to rival Chick-fil-A's slogan "Eat more chicken," Shaulin warned, "Don't mess with Vermont. Don't mess with kale. Chick-fil-A, get out of the way, because we're going to win this one."

Miller-Moore, who began making **THE MORE KALE** T-shirts 11 years ago, not only received a letter from Chick-fil-A demanding that he withdraw his application for a federal trademark and turn over his domain name. It was the second time in six years the company had tried to shut him down, claiming Eat More Kale mimics its "Eat More Chicken" ad campaign and confuses consumers.

Two weeks ago, Miller-Moore's lawyer, **MR. BUCHANAN** of Montpelier, wrote to Chick-fil-A refusing the claim and asking that the company reconsider its position. In the meantime, the story hit the national press, and Eat More Kale T-shirt orders exploded, and a petition of support gathered more than 12,000 signatures.

On Saturday, Miller-Moore received a call from the governor's office saying the state wanted to help. And so Team Kale was born. Via Miller-Moore's website, reporters can purchase Team Kale T-shirts and pledge financial support.

Though Buchanan is working on the case pro bono, legal fees could skyrocket if Chick-fil-A—which did \$1.1 billion in sales last year—chooses to fight. "We have to anticipate an

## Prescription: Alchemy

PIZZA MAN PIG TO OPEN WATERBURY

Scores of diners expressed their dismay when owners **ALDENHURST** announced last month that they would not reopen the Alchemist Pub & Brewery in Waterbury. But those fans have to wait long for its replacement, **PROHIBITION** PIG will open in the same building in 2012 as soon as repairs are completed.

Rich, previously her manager at the **FORMER PIG** & BELL, says he's had plans to open Prohibition Pig for more than a year. The only problem was finding a space. When the Alchemist decided not to revive the Alchemist in the building they own, Rich realized the flood-named pub would be perfect. "I absolutely love that space," says Rich. "It reminds me of an old pharmacy building."

The Alchemist was so recently into Rich's concept of a pub that evokes the era when beer was still brewed to pharmaceutical. As he puts it, "You use your bartender for your medicine." The "pig" in the restaurant's name refers to the smoked meats, particularly pork, that will be added to the Alchemist's menu.

Yes, that menu will remain—in part. "Unfortunately, it can't be the Alchemist again," says Rich, as acknowledging the sentimental value attached to the name. "And we're making no changes."

He's working with the townships, who have helped him identify areas they would

have eliminated from the menu on their own. Rich will put his own ideas in those spaces, including pork, smoked chicken and pulled pork that boasts a vinegar-based sauce he learned from a pig farmer friend in North Carolina.

In his goal to retain as much of the Alchemist as possible, Rich will seek to recruit former staffers. "I feel like they deserve to work there more than anybody," he says. The chef, however, is a new hire. The Alchemist's chef had left the restaurant just before the flood to work at the Elmwood **ALDENHURST CANNERY**. Rich isn't ready to divulge a name yet, only to say, "This guy is really good with meat—that's his thing. I've very excited about this guy. I really like him, and I've always admired his food."

Rather than installing a new brewery, Rich plans to offer as many as 24 beers on tap, drawing them from the surviving **ALDENHURST CANNERY** and friends such as **LAWSON'S FINEST LIQUORS**, **MR. FARMSTEAD BREWERY** and **STYLLER ARTISANAL ALES**. He says he'll be sure to leave room on tap for **BIGGEST ROOT BEER** and house-brewed kombucha, too. Eventually, Rich hopes to get a distilling license, which will enable him to make grooves, lagers and other cocktail components for Prohibition Pig.

Despite the additions, Rich wants to ensure those who miss the Alchemist that Prohibition Pig won't stray too far from their memories. "The idea is definitely to respect the history of what was in there and make as few changes as possible," he says.

—A.L.



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aggressive litigation," said Buchanan, who was awaiting a direct response from Chick-fil-A at press time.

In the meantime, Shaulin and a score of state officials urged Chick-fil-A to back off. "Don't interfere with my local. Don't interfere with our agricultural businesses," said Shaulin. With a touch of levity, he pointed out the absurdity of Chick-fil-A's claim. "Kale is a vegetable

Chicken is a bird. Birds cross mammals. Kale eats meat."

The governor also volunteered his favorite way to eat kale: "Chipotle chicken breast. As broth accessories, add olive oil, garlic, pepper, salt. Eat it hot."

Miller-Moore, who is working 13- and 14-hour days in response to the application, says this is a clear

case of David versus Goliath. "It wasn't enough to demand to fight these guys," he says. "We need all the support we can get." In a statement issued later the same day, Chick-fil-A says it intends to proceed.

"We support the entrepreneurial spirit of small business, and, in fact, our business model is founded on providing opportunity for small business owners."

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## Rolling Out the Barrels

planting and building the 15-barrel system that is now in place. The setup—with one month tank and one barrel tank, two beehives, two fermenters, and a 30-barrel brew tank—will enable him to produce a batch of beer every three and a half hours. Eventually, Cohen plans to turn out 3000 barrels of Fiddlehead beer a year.

For the first year, though, he'll keep it under 700 barrels, controlling growth and perfecting his "drinkable and accessible" style.

"I think a lot of attention right now is on the economic end of brewing—bigger beers," Cohen says. "I'm a person who enjoys a reasonable beer; you can have a few of them without destroying your palate." He also knows beer that strikes an elegant balance between snark and hops.

Cohen is using malt from barley grown in New England and malted in Canada, and, though he's starting out primarily with hops grown in the Valleys Valley of Washington state, he hopes eventually to draw on the local hop trade. "I've been meeting with local hop producers, and, in the future, I'd like to rely on them for my hops," says Cohen. He admits that Vermont hop production hasn't yet reached the scale necessary for consistency in brewing, though. "They have a long way to go."

While Cohen remains somewhat mysterious about his upcoming beer menu, next door a dust-covered Koerner offers more details about Fiddlehead. He's busy setting up the premises, which he plans to open shortly after Fiddlehead begins cranking.

Koerner used to own the Nagel in Shelburne, and, though he doesn't pledge any allegiance to the food business, it may be in his blood. About six years ago, Koerner became "obsessed," he says, with baking perfect bread. It is the crazy, difficult road to success of Grand Endowed. "You'd think bread is easy," says Koerner. But perfection eluded



**I'M A PERSON WHO ENJOYS A SESSIONABLE BEER; YOU CAN HAVE A FEW OF THEM WITHOUT DESTROYING YOUR PALATE.**

MATT COHEN

him, even though he built an oven in his backyard. Frustrated, Koerner would throw loaves out up to his standards across the room.

Fiddlehead is another story, at least according to Koerner. "You just throw it in there, it pulls up and looks perfect."



More food after the classified section. PAGE 17

## Rolling Out the Barrels

So he's using the slightly smaller portion of his building for a new Italian bakery. Koerner envisions running it with just two people — himself and his son — and baking “really simple, basic things.”

In the middle of a roughly 2000-square-foot room is a stone oven covered in foil. An enormous Pietro Berni standing mixer sits at the ready. Customers and seating are waiting to be built.

Overlooked by the space is Koerner, is attracted by Italian location in a commercial/industrial zone to serving no more than 10 sit-down diners at a time. Because his seating will be so



limited, Koerner is kicking around ideas for small, quasi-private dining areas where people can retreat with their friends and serve themselves salads, drinks and desserts from refrigerators. Since service would be minimal, diners could instead donate tips to the nonprofit he runs for Ukrainian children, 52 Kids Foundation.

Though this plan is still nebulous, Koerner is certain that his entry will be BYOB — or, as Cohen jokes, “BYOP.” Bring your own Fiddelhead. Customers will be able to take portions from the Fiddelhead tasting room to the piazza. For crab-love lovers, it could be the perfect pairing. ☺

**B** Fiddelhead Brewing Company  
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## SIDEdishes

CONTINUED FROM PAGE 50

the statement read: “Unfortunately, when prioritizing our trademark, the law does not allow us to differentiate between a large company or a small enterprise.”

Will the giant company get to say, or will it end up eating more crow?

## Crumbs

UPSIDE A FOOD TRUCK: “Good food should be for everybody,” says ANA DEBARIAS, co-owner of ANAS EMPANADAS with her wife, ANA. That’s why the couple opened a third outlet for their healthy, local fast food at Rutland’s Diamond Run Mall. The new location, open seven days a week from 11 a.m. to 8 p.m., joins the hole shop in downtown Rutland and a counter on the mountain in Killington.

The Diamond Run Mall store will serve the region on a regional, miniature Argentine meat pies that come in varieties such as pulled pork and butternut squash. But the menu has plenty more.

DUTCH AND DINERS CAN expect homemade soups.

expect creative toppings to grace the frites, too.

During December, LAMARTE is a festive house. From Tuesdays through Fridays,

THE GARDEN STATE TAVERN has hired a new bar manager, JEFF BAKER. Baker was most recently the beer buyer and curator at BEVERAGE HANDS in Wisconsin and has seven years of beverage industry



Local eat staple in Dorset, So. Maine: Kale. (Photo: Benjamins)

fresh salads, paninis made with local meat and a daily “funky Argentine focaccia pizza.” Slaves of bread from STONE ARCH BAKERY in Lebanon, N.H., are covered in cheese and sauce, then baked in order. For now, only plain pizzas are available, but DEBARIAS says so

diners can get smaller versions of dinner dishes such as perno Bolognese, orecchiette with tomato-based ragu, grilled quail with Brussels sprouts and pancetta, and grilled swordfish with broccoli risotto.

and restaurant experience, as well as an education background in philosophy.

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# Keeping It Kosher

Vermont Kosher makes approved food at UVM and beyond

BY ALICE LEVITT

**W**hen Rachel Jacobs first started cooking kosher at the University of Vermont, she encountered an uncommon problem. The university's food service employees approached her with too much reverence. "They would talk to me from just outside the door," says Jacobs. "When I asked why, they said, 'We're not blessed.' I had to tell them, 'Everyone is blessed.' It's not about being Jewish, just about keeping the rules."

"Keeping the rules" isn't always easy at UVM—or, more generally, in Burlington. Between 1860 and the 1920s, hundreds of new, mostly Russian Jews settled in the city—enough so that the area surrounding Union Zedek Synagogue on North Prospect Street was known as "Little Jerusalem." Today,

just less than 6 percent of people in Burlington identifies as Jewish, but many of them have long been secularized and don't make a habit of keeping kosher.

At UVM, that's changing. The strong Chabad community nearby, *Kibbitz* Zolman Wilhelms, Chabad @ UVM, has made Burlington a destination for a growing number of religious college students. "We've had more and more Jewish students coming to UVM in recent years. We're constantly getting questions from potential students if they'll be able to keep kosher," says Wilhelms, who opens his home to students for Sabbath dinners each Friday night.

Now they can, and not just on the Sabbath. In August, Jacobs moved her catering business, Vermont Kosher to

its very own kitchen headquartered at Redstone Unleashed Dining, Redstone Campus' sprawling cafeteria. Under the leadership (supervision) of Chabad @ UVM, Jacobs provides hot dinners at Redstone Sunday through Thursday, and sends grab-and-go meals to six other dining outlets so the school's 850 kosher students can get convenient and delicious, Jewish-influenced food throughout the week.

Jacobs, with her round, deep-brown eyes and thick, dark hair, is of Spanish and Moroccan descent. She left her native Israel for South Reynolds in 1992, at age 23, when she married a Vermont. Though her grandmother was a noted Moroccan cook, Jacobs says she herself never took to the stove until necessity forced her to make all of her food at

# food

home. "Technically, I couldn't eat anywhere," she says of her early days in the United States. She spent these learning English by watching television — notably "Seinfeld" and the O.J. Simpson trial — and practicing her cooking skills.

Once she became adept at re-creating her family recipes by copying the recipes and textures she remembered, Jacobs began leaving larger and larger crowds to her Sabbath dinners. By then, the meals were in Burlington, where the Jacobses moved their family of five in 1996. Vermont Kasher began to jell in the new cook's mind when she prepared a Tu B'Shvat (Jewish Arbor Day) dinner for 30.

Jacobs, already known in the Burlington Jewish community for teaching children how to get requests from locals and out-of-staters seeking brisket, schnitzel and green-beaned salads for weddings and bar mitzvahs, like first-mover understanding was "the rabbi's daughter's wedding for 400 people at the Hilton. I thought, I *could* portion for a hundred. Four hundred is only four times more!" Jacobs recalls. Now she employs a team of six, with three people working in the small kitchen at once.

The university is Vermont Kasher's largest client, but not its only one. Last week, Jacobs and her crew were prepping their usual week's meals for UVM, they were also the third week of providing packaged meals to members of a Canadian hockey team playing in Lake Placid. Orthodox Jews are sometimes limited in their travel by dietary concerns, Jacobs notes, so her business serves as an ambassador to those communities. "Vermont Kasher is to say to other people, 'Choose Vermont as your destination,'" she says. "Choose it for school. Choose it for business. Choose it for vacation."

Once catering clients have chosen Vermont Kasher, they must choose whether they want their meals to include dairy or meat. The Torah states, "Do not cook a kid in its mother's milk." Therefore, the two can't be mixed in a kosher kitchen — or on the plate. No dairy has ever crossed the UVM facility. When Ashkenazi Jews need their hot and creamy cheese for a bar mitzvah, Jacobs prepares the meal in her kosher kitchen, where she has separate storage

area, pans and other tools to keep meat and dairy apart.

Thanks to renovations last spring, Vermont Kasher's kitchen at Redstone was all new and kosher. Only the oven in which Jacobs bakes her bread was used, and therefore potentially treyf, or nonkosher. Following the rabbi's instructions, Jacobs (husband) closed the oven three times, then torched the interior in order to eliminate anything that could potentially transfer smell or taste. The cook herself (uncovered, or covered, trays and mitts) in a ritual mitvah, a bath of pure water. Due to laws called behind Yom, a Shabbat-shomer Yom meat light oven. To make sure even non-kosher working in the kitchen are able to cook, Vermont Kasher's pilot light is always on.

On a recent Thursday afternoon, Jacobs kept track of all the dishes she is making at once. She runs back one end of the kitchen to the other to check on one employee's progress filling chafetz rolls with portobello mushrooms and fresh veggies, and another's work cutting vegetables for a lemon-cured, chopped salad. As the chef's own leaves of braided challah, Jacobs grabs aside several cans of Libman Blue, embarrased. "The beer is for the bakers," she says. "We don't drink on the job."

The smell of the tender meat and sweet onions, which cook for more than four hours, fills the room. In fact, Jacobs says, the so-called turkey more often than beef. She learned to make brisket to satisfy her Ashkenazi husband, whose family is originally from Russia.

The flavors of the beef are all here, though. The best, plenty of garlic, hot pepper and a shot of maple syrup give the meat a spiciness that lingers on the lips even when it's served inside a half-whole wheat challah roll. The beef comes from a small kosher butcher in Brooklyn, as do the rest of Vermont Kasher's meats. Jacobs orders lead two months ahead and freezes what she doesn't use immediately. In season, nearly all of her produce comes from Soil Fresh Farm in Charlotte, run by a recent UVM grad. She gets her common

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## Keeping It Kosher BY JEFF

vegetables, such as Jerusalem artichokes, from City Market, which also keeps kosher wine chilled specially for her to relax with each long, stressful day.

Jacobs' kosher tastes have begun to attract a considerable following, she says. (Those not affiliated with UVM can purchase the hot meals at Hudson for \$15, the sandwiches go for around \$8.50 to all corners.) She's become friendly with an Indian man who enjoys her subs, occasionally spiced sausages wrapped, filled with fresh, tangy vegetables. They

One thing doesn't work: find on the plate. Jacobs, even a kosher vegan substitute. "We have so much other food," says Jacobs. "I'm not into things made to be like other things, like veggie cheese. Shrimp as shrimp, and like shrimp in like shrimp," she adds, referring to the prohibition against shellfish. "If you want taste, have tuna or salmon."

Indeed, Jacobs uses mostly whole, fresh foods and says she tries to adopt the ingredients of all her recipes to what's available in Vermont. She hopes

On the left: Jacobs' salad and chicken are



come with a side of carrot, beet and apple salad meant enough to please any palate. "A guy from New York loves the beet," says Jacobs. "We have regulars who want this international food." In fact, she estimates that 50 percent of her customers buy the food for its taste, not its kosher.

Her dishes include native Israeli specialties, such as turkey chicken and soft, citrus-dressed eggplant called cholestin, but also Moroccan ones influenced by Jacobs' grandmother's pantry skills. There are potato-filled pies called baklava and Moroccan pizza covered with beef. In Morocco, the ground meat would probably be lamb, but goats predate that statewide. Since with the use of fresh tomatoes, which Jacobs replaces with maple syrup — one of her favorite ingredients and one she regularly includes as a nod to her adopted homeland. The pizza is perfumed with rose of Sharon, a Moroccan blend of close to a dozen spices, including cinnamon, cloves, turmeric and cumin. Raisins and onions add sweetness, pure olive contribute a creamy softness, and cilantro makes the whole thing refreshing.

one day to write a cookbook called From the Adas Mountains to the Green Mountains to explain the stories behind her unique Middle Eastern/Vermont fusion.

The mother of three teenagers has also become a role model for the young Jews who work for her. Juli Molly Barin, a UVM senior from a "conservative Jewish household" who rents an apartment near Jacobs' home. "Ever since I've lived there, Rachel has had a huge impact on how I eat," Barin says. "It's influenced me a lot. I'm a dietician major, so she has had a huge impact."

Of course, having a place to eat kosher Israeli and Moroccan food is a boon for kosher and observant Jews alike. But it's the students who are closest to Jacobs' heart. "We want to be a destination, where students have the option to go wherever they want and keep kosher," she says. And if community members come to share a taste of her home-cooked, so much the better. ☺

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**DR. SKETCHY'S LIFE-DRAWING WORKSHOP: A VERY SKETCHY CHRISTMAS** Artists drink and draw two live models posing in the ultimate silly costume. Santa arrives! Claus bring your own paper and pencils. American Legion White River Junction 6-950 p.m. \$10. cashbar info 202-4479

### Business case

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### Discussion

**LANDING A CAREER IN HIGHWAY CAREER-  
BUILDING STRATEGIES FOR YOUNG  
PROFESSIONALS** *Harvard* reveals the profile  
of a career in GreenMountain Coffee Co. and  
Supply Hyattsville and Epsilon lead a public  
discussant on the 100 job market. *Advisors*  
Auditorium, Thompson College, Burlington, 5:30  
p.m. Free info. 800-700-7000

comedy

**IMPROVE WEIGHT** Run, bring participants play "Without a Net to Agility" style games in an encouraging environment. Spark, Ltd, Burlington R 12 is a 501(c)(3)-registered business. Info: 375-5725

dance

**TAKING FLIGHT** Up-and-coming choreographer introduce their newly produced dance experiments, facilitated by artist-in-residence Tiffany Symons. Dance Theatre Hatteray Center for the Arts, Middlebury College. 4:30 pm. Free info: [www.arts.mt.edu](http://www.arts.mt.edu)

environment

**BUTTON UP VERMONT** Horse and small-business owners learn to tack in-tact and cover the basics. [www.vermonthorse.org/vermont](http://www.vermonthorse.org/vermont)

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etc

**CHITTENDEN COUNTY PHILATELIC CLUB** Monthly meetings of all levels of interest and experience welcome to all squares and circles about 10:00 a.m. at the Health Science Building South Burlington 510 p.m. Nov. info: 609-240-2222, [chc@chittenden.com](mailto:chc@chittenden.com)

**NEW SOLUTIONS** UVM students in the Local Community Initiatives course propose the following solutions for the Mad River Valley which range from compact power to solar farms. By Richard Thomas & Celia Westwood. To: Free info: 408-6084.

Abstract

**WOLFGANG PETER** The Columbus Community Film Series brings art and Hollywood together back to the big screen. Columbus Arts Center, 31. **Johnsburg** 7 p.m. Free. Info: 349-0500.

*Panel B: controls*

**DIY-IT-CAME-HAKING DEMO** Confectioners like you will roll and twist striped candy canes. Laughing Moon Chocolates, Room 11 is in. Free to enter. \$5 to make your own (prize good only, 963-5430)

**LOCAL FOODS CAN BE AFFORDABLE.** Last Place of Harvested Country offers advice for stretching your food budget while ensuring seasonal products from local vendors. Hunter Mountain Co-op Marketplace 8-12:30 p.m. \$6 to pre-register. Info: 512-8904, ext. 202, [info@hmcountryside.com](mailto:info@hmcountryside.com).

Health &amp; Fitness

**WISCONSIN-HOT TIPS** Is it getting too intense? Yoga practice in a heated studio is a stress-reducing and relaxing answer. NorthLine Studio & Salon, 520 W. Wisconsin St., 920-995-9083.

**SERENITY YOGA:** Gentle poses foster a sense of peacefulness in a deep-meditation class. Living Church of Yarnom, Essex Junction, 8-9 p.m. \$5 suggested donation, bring a pillow and blanket if desired. Info: 888-5280.

**TAI-CHI/CHONG CLASS:** Simple techniques, practiced sitting or standing, with Hubei-style Tai Chi, enhance physical and emotional well-being. Champaign Senior Center, McClure Hall/General Hall, Burlington, 2 p.m., free. Info: 858-3545.



## In the Balance

The groovy-defying antics of the Golden Dragon Aerobics group totally scream "Don't try this at home!" As long as audiences find that wondrous, they're on one of the winningest shows from its founding — and, dare we say, dogma(s) — aerobics and dance. Choreographing Chinese traditions, 25 members did, threw, hoisted and performed athletic — and lack of life in it they're human toasters — and leaped on previous looking acts of leaders that look like the Tower of Pisa, across the New York Times. Led by master, Chinese Dance Chang, choreographer/composer/dancer Angela Chang — both with a Drama Desk nomination to their name — the troupe swings through Barland on Friday, April 1 at the Plaza before its March.

**GOLDEN DRAGON ACROBATS.**

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## Angels and Demons

Presumably based on the life of Johann Georg Faust, a Middle Ages alchemist suspected of being in cahoots with the devil, the German legend of Faust has been prominent in literature for centuries, and in folklore before that. But the Metropolitan Opera's latest show — a reworking of Charles-François Gounod's opera — fast forward the tale of a disillusioned scientist to a more recent era, the early 20th century. In director Des McAnuff's version, it's the temptation of the atomic bomb that spurs the title character to sell his soul to Mephistopheles — and, opening riches and power, all he wants in return is to regain youthful innocence. But is the devil real, or something dark and unrecognized within Faust? Decide for yourself at a live broadcast screening.

### THE METROPOLITAN OPERA: LIVE IN HD: FAUST

Saturday, December 10, 12:55 p.m., at Carroussel Arts Center in St. Johnsbury. \$15-\$25 info: 788-8800; carrousselarts.org

Saturday, December 10, 7 p.m., at Larue Auditorium, Hopkins Center for Troubadour College in Hanover. N.H. \$10-\$25.50 info: 603-648-2422; hopkinsatroubadour.edu

Saturday, December 10, 12:58 p.m., at Palace 9 Cinema in South Burlington. \$10-\$24 info: 855-8360; palace9.com

## Merry and Bright

What's a winter without snow? One that's bad for business and holiday cheer alike, at least in 1953's Technicolor musical *White Christmas*, which begins with Irving Berlin songs while farmers by Bing Crosby and Danny Kaye. Now a favorite on the stage, the play tracks two Army-buddies-turned-showbiz-stars as they attempt to woo a pair of flailing and dancing sisters. Their romantic pursuits bring them to a Vermont lodge — coincidentally run by their former general — that, seen now, feels to be an overnight guest, is on the brink of bankruptcy. The La Jolla Comedy Players (who in the season's past — and maybe even a few weeks — with such songs such as "I've Got My Love to Keep Me Warm.")

### IRVING BERLIN'S WHITE CHRISTMAS

Thursday, December 8, through Saturday, December 12, 7 p.m., and Sunday, December 11, 2 p.m., at Hyde Park Opera House. \$12-\$18 info: 888-4507



Photo: © David LaPointe

## Flow and Tell

In one piece, dancer Paul Brown puts on wet clothes, soaping his body and flying all over the floor, in another, five dancers form up like a pool of water and projected still images of the recent Vermont flooding. In all, 13 local choreographers come together in 13 different dance pieces that, while not all a nod to Tropical Storm Irene, draw attention to the ongoing need for relief efforts and funds. Organized by dancer Heather Joyce LeBar, this large-scale benefit showcases modern dance and hip hop from Ray APE and Tiffany Rhoads, Clare Byrne, Double Vision, Hanna Satorius, Jay Madden, Kimm Seaton and Candace Pagny, Lucille Dyer, Rosemary Lynch, and Wilbur Wonder and Amy LaPage.

### 'RISING ABOVE WATER: A VERMONT IRENE BENEFIT PERFORMANCE'

Saturday, December 10, 8 p.m., at Haystack Theater/Goddard College, in Randolph. \$10 suggested donation. All proceeds benefit the Vermont Disaster Relief Fund. Info: 202-550-0100; risingabovewater@gmail.com; risingabovewater.org



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noon. Free. Info: 433-9497

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**BLUESMAN GOSPEL PROJECT** The blues  
and gospel group performs at the cultural  
venue. The group is composed of musicians  
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**HOLIDAY POT CONCERT** See info on p. 11

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**ROCKY P. SINGERS** The group performs  
a variety of songs. Info: 558-4482

**SEALING** Rachel Clark, Bob Berkman and  
John Brady perform at the cultural  
venue. Info: 558-4482

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# calendar

SUN. 7-12 PM

## musical

**A PIECE LOVE TO CHRISTMAS** Four part choirs from Guilford Harmony perform in song, play, and dance. All ages welcome. Admission: \$5.00. Tickets: \$10.00. Guilford Harmony, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**ANALYSIS IT THING** Another fine performance by the Guilford Harmony. Tickets: \$10.00. Guilford Harmony, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**COFF MICHAEL** The Northern Kingdoms and other performances by the Guilford Harmony. Tickets: \$10.00. Guilford Harmony, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**COLLEGE OF THE NORTH** Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**GREEN MOUNTAIN YOUTH SYMPHONY** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**WILLOW POPE CONCERT** See 10:00 PM. Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**LESSONS AND GATSOLO FOR ADULTS AND CHRISTMAS** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**MAISON VERNON** See 10:00 PM. Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**NORTHEAST FOLKLORE ASSOCIATION** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**JOHN CANTOR** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**NORTHERN BRENDA HARRILL, BISHOP** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**WINTER, LONG WE CAME** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**WOMEN'S PICKUP SOCIETY** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**A CHRISTMAS CAROL** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**ANNE** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**DAVE AND SALLY** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**WINTER TALKS** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**CHAMPION FOLKLORE ASSOCIATION** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**PERFORMANCE SHAKESPEARE** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**SCATTERED SHOWERS** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**SUSAN BROWNE** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

**JOHN CANTOR** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

## MON. 12

### community

**WILLIAM HENRY CONVERGENCE** Tickets: \$10.00. Guilford University. Tickets: \$10.00. Guilford University, 100 Main St., Guilford, VT 05746. Tickets: 802-333-1111.

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OF VERMONT

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## music

**MUSICIAN JAM** Strings and instrumentalists bring it all around in a special jamming session. The jamming is led and chartered for TV or radio by Joe Vignone for *Audio & Visual Production Studio*. Doors, 8-9 p.m. Free info: [weekendstagepops.com](http://weekendstagepops.com)

**THE CHAMPIONSHIP SERIES** Nine singers are asked to perform in an 80-foot post-balcony with a semi-circular, adjustable chandelier at weekly open rehearsals. Prices: Senior Living Community South Burlington 6-5 p.m. Free info: 858-8288

**THE VERMONT CIVIL WAR SONGBOOK** Linda Radtke brings songs and stories in a discussion of Vermont's Civil War period with her partner, Arthur Jahn. Faith United Methodist Church 340 South Street, Burlington. Free discussion. Lunch and refreshments program 1 p.m.-3 p.m. Info: 864-3536

## performing arts

**SPEND SMART** Vermontans learn savvy skills for searching bucks and maximizing savings in the City of Burlington. Free info: 863-1414 ext. 124

## sports

**LEAD DOGBALL** Players break a sweat chasing and controlling their balls at this friendly pickup competition. Arrive early to register at Orchard School South Burlington 7-9 p.m. \$5 info: 598-4539

## talk

**DEED PALATZ** The investigative journalist and author of *Palatiz: Power, Politics and High Finance* in Vermont speaks on Why We Occupy. High Point Senior Center the Series of America's Film House Main Street, Burlington Performing Arts Center Burlington 7-9 p.m. Free info: 540-2536

## theater

**PITY PARTY** A woman created by her boy friends starts out as the ultimate commandant ... and ends up in the women's room. Run by the same group as *It's a Wonderful Life*. Tickets: \$10. Senior Citizen Theater, Montpelier Center for the Arts, Middlebury College 8 p.m. Free info: 443-3568

## sports

**LYNN BISHOP'S DANCE SERIES: NEW LINE LINES** *Broken Shards of Emotion* explores the elements of a dynamic line. Involvement Community & Senior Center Burlington 1 p.m. Free info: 865-3771

**BONE DISCUSSION: THE GENIUS OF MARK TWAIN** Biographies relate the nature and point of view of community life of the man also known as Samuel Langhorne Clemens in a full-cast, Professional Actors. Actor: Brian Lachance. Community Theatre 7:30 p.m. Free info: 865-3839

**MARLBOROUGH CANY MEMORIAL WRITERS GROUP** Building relationships through their craft. Through "Newspaper" assignments, discuss memoirs and sharing. Study Public Library. Middlebury 10 a.m. noon. Free info: 888-2575, [www.middlebury.edu](http://www.middlebury.edu)

**SHAPE A SHARE LIFE STORIES** Promotes lifelong learning, which can be shared with computer, film, and more. Info: [www.sharelife.org](http://www.sharelife.org). Debra Alting Memorial Library. Winooski 10:30-2 p.m. Free info: 878-4268

## TUE.13

## business

**ANNOUNCING 2012 MIDDLESEX-BASED BUSINESS-VERSUS-WOMEN'S RETAILING EVENT** Hosts: women, artists, activists, musicians, small business owners and others participate in a public mobilization and showcase to announce the launch of the retailing event. In Burlington, 1st St. Tapas, Yoga & Movement Center 10-11:30 a.m. 3:30-5 p.m. Free. Pre-registration: 330-3300

## environment

**GREEN DRINKS** Activities and presentations for children environment with a glass over refreshing and delicious. The Family Resource. Montpelier 8-9 p.m. Free. Info: 282-2252

## etc.

**COMMUNITY KIDS SHOP NIGHT** See TUE.10, 8-9 p.m.

## film

**MY 8-BALL PRESENTS: GEORGE BALANCHINE'S THE NUTCRACKER LIVE** Host: Kelly Ripa takes audience, but keeps to better experience the magic of this perennial holiday production. Plaza 9 Cinema, South Burlington 8 p.m. \$25-35. Info: 868-9320

## food &amp; drink

**THE PENNINE FARM** An array of the farm's kitchen & outdoor life place for helping the local food system with all the farm's products. Day Market, Burlington 9-4 p.m. Free info: 885-8820

## health &amp; fitness

**CHAIR YOGA & TAI CHI** Using gentle movements and stress reduction, balance and flexibility. Unity Church of Vermont, Essex Junction 10-11 a.m. \$5 suggested donation. Info: 881-5812

## STORYING IN BAKING PRACTICE SERIES

Participants take time out from the holiday season for a series of individualized, shared practices with Laura Driscoll. South Burlington Community Library 6:30-8 p.m. Free info: 858-0537. [www.burlington.org](http://www.burlington.org)

**TU CHI** Easy-to-learn Tai Chi for individuals, individuals or groups. 7-8 a.m. Free. Free info: 881-5812

## holidays

**HELPING HANDS GIFT WRAP** See TUE.10 9-10 a.m. 9-10 p.m.

## kids

**ALBUQUERQUE PLAYGROUP** Take your kids along on stories, songs and crafts. Remaking dream projects, through community. 10-11 a.m. Free. Info: 527-5476

**CREATIVE THERAPY** Art and design with their imaginations with recycled crafts. Kids under 18 must be accompanied by an adult. Fletcher Public Library Burlington 3 p.m. Free info: 865-7096

**MARLBOROUGH STORY HOUR** Good stories are read aloud before. Early tales, crafts and activities. Public Library 5:30-7:30 p.m. Free info: 865-3888

**HANDS ON! THE MIDDLEBURY youth group organizes volunteer projects to benefit the environment and the community. Public Library Middlebury 3:30-4:30 p.m. Free info: 888-4207**

**HIGHGATE STORY HOUR** See WED.13 10-11 a.m.

## HOLIDAY SHOPPING PARTY AND FOOD DRIVE

AT SALAM & THE MEN'S STORE  
90 CHURCH ST. BURLINGTON VT

THURSDAY, DEC. 6TH • 8-6PM

Live Music, Entertainment, and Food Drive to benefit the Chittenden County Emergency Food Bank



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Barre Opera House  
Sunday, December 17, 6PM  
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Ticket \$12-24. Order: 802-876-8188  
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[www.movinglightdance.com](http://www.movinglightdance.com)

Pick up  
the December / January  
issue of Kids VT.

**This double issue is filled with family fun, including:**

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- \* Standup Comedy for Kids
- \* A Broken Crayon Meltdown

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**12/11: Free Family Movie:  
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Pediatrician



Scott C. Ayer  
MD, Anesthesiologist



Sarah Bach  
RN, CNM, IBCLC  
Lactation  
Consultant



Beth Hargrave



Midwives

**"It was wonderful! Absolutely perfect. They took great care of us - everyone!"**  
Jordan Taylor Seagraves had just awoken from snuggling in her daddy's arms when her arrival. She was snuggled, stretching and yawning and the occasional squeal elicited all present that little Jordan was waiting only so long for her introductory photo. Just a day old - she was born on November 26 - we knew that she already had command of the entire situation. That's a good skill for the young set of three to have since she'll assert some compassion at home from fourteen-month-old Justin and eight-year-old Madison. Even at 7lb7oz we bet she will hold her own. She looks just like her dad (same Seagraves and seemed pretty content when cuddled by her mom, Tanja. The Seagraves family lives in Barre. We hope the wonder and the perfection continues. Best wishes.

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Central Vermont Women's Health - 371-8961 Call 371-4913  
to schedule a tour of our Garden Path Birthing Center.

FLYNN MAINSTAGE

### **Cherish the Ladies** "A Celtic Christmas"

Wednesday, December 7 at 7:30 pm Tickets start at \$15



### **Nebraska Theatre Caravan** "A Christmas Carol"

Sunday, December 11 at 7 pm Tickets start at \$15



### **Darlene Love:** "Love for the Holidays"

Wednesday, December 16 at 7:30 pm Tickets start at \$15



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- The thunderous voice of 1960s Specter's *It's a Wonderful Life*, *Dr. Seuss' How the Grinch Stole Christmas*, and *The Sound of Music*
- Awarded David Letterman appearance singing Christmas (*Just Please Come Home*)
- Inducted into the 2011 Rock and Roll Hall of Fame
- "A one-woman wall of sound"
- Bruce Springsteen

## **Together, Better Choices**

like our 14<sup>th</sup> annual COTS tree sale

Purchase a fresh balsam grown in Craftsbury, VT, support local growers and also help neighbors as need this holiday season. Donations go to the Committed to Temporary Shelter, local advocates for long term solutions to end homelessness.

Starting December 7, trees are on sale from 7 a.m. - 11 p.m. City Market staff will be on hand for tree-tying assistance.

There are just \$39 (all sizes). Buy a COTS tree and you'll also get a voucher for 50% off a lift ticket to Sugarbush!



101 Main St., Barre, VT 05641. Open 7 days a week 7 a.m. - 11 p.m. (800) 441-3790 [www.citymarketvt.com](http://www.citymarketvt.com)



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## DECEMBER DEALS

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The Aerosol Jerz Harple and Victor Veeve hardly seem like glitzy Hollywood types. View, 31, seated at a table by the front window at Muddy Waters on recent Thursday afternoon, sports a wild beard and a long, unkempt mass of hair beneath his crop, blue trucker hat. Across the table, Harple, 33, is mischievous, clean-shaven, and clad in muted browns and yellows and a cocked fedora. But as Vermont audiences will discover when the Burlington band plays at the Higher Ground Showcase Lounge this Saturday, looks can be deceiving. And so can sound.

Earlier this year, the duo went to Hollywood to record the Aerosol's debut album, *The Self-Inflicted Record*, due out in early 2012. Known as some high-strung, anti-power, including the album's brothers' band on Otis Burbridge and Kenny Anzoff, a renowned studio drummer who currently plays with the Toledo Truck Band, Producer Oliver Leiber—son of the late, famed songwriter and Rock and Roll Hall of Fame inductee Jerry Leiber (*Stand By Me*, "Hound Dog," etc.)—engineered and coproduced the album. Vermont export Shinerack and musician Martin Guigui also coproduced.

That's certainly a cut-throat world of L.A. In fact, but in Guigui is quick to point out, Harple and Veeve are the true stars of the show.

"Their something is unique," writes Guigui in a recent email. "It's a mesh of many old-school influences. But the lyrics are affecting, offbeat, poetic phrases with quirky melodies that create a rather authentic style."

Harple and Veeve have been crafting that style, which Harple has been known to mischievously define as "rebel folk," for the better part of 20 years. The two have played together in various configurations three

## Rarified Air

Jeremy Harple and Victor Veeve go Hollywood with a new band, the Aerosolites BY DAN ROLLES



they were teenagers, and chosen to have 400 original songs between them.

Veeve estimates the Aerosolites is "at least" the duo's third band together. The most notable of these was *Speakeasy*, a popular local band active in the late 1990s and early 2000s. Both songwriters say they've taken practical lessons from their experiences in that group—lessons that manifested in the creation of the Aerosolites' debut. Though, curiously, *Speakeasy* never cut a record.

"It was a shoulder band," says Veeve of *Speakeasy*. "But we made a mistake never making an album." He adds that the group's grueling gig schedule, some 200 shows per year throughout the Northeast, was a double-edged sword. "Playing too many shows... it can kill your motivation."

Since *Speakeasy*, Harple has since gone on to a moderately successful solo career. Veeve joined

local reggae act Lumbishead. But it was only a matter of time before the two would find the igh to collaborate again. While the duo were on a recent road trip in a Harple gig in Rochester, N.Y., the busmer in the car turned to a serious discussion of a shared vision of what their music could and should be.

"We realized we had to do another project," says Harple. They began brainstorming the various connections they had throughout the music industry, which led them to Guigui, Leiber, Anzoff and Burbridge.

Last February, Harple and Veeve spent 15 days in L.A. 12 of them in the studio.

"We were sleeping, eating and breathing music," says Harple. "It was exciting. I'd never had the opportunity to just dedicate two weeks of my time solely to music."

Those sessions were marked by a number of strange coincidences. It turns out Leiber had

originally planned to name his studio *Speakeasy*—he went with Chris Oliver instead. An effect, paid in the studio was called "Ogle," which is the name of an Aerosolites song. There was also some meteorological weirdness. All of the band members' hotel-room numbers added up to seven—713, 313, etc.—and so did the street address of Leiber's studio. (For what it's worth, the price date for this story is Wednesday, December 7—in Seven Days. Cue the "Twilight Zone" theme song.)

Another more tangible coincidence is that Guigui's film-directing wife was one block from Leiber's recording studio in L.A. During the Aerosolites' sessions, Harple was editing a new horror film, *Demons of the Darkness*, starring Denise Quaid. During a break, Guigui asked Harple and Veeve to switch a rough cut of the flick, whose cerebral character smokes classic cigarettes.

The next day, Veeve and Harple had a new song, "Electric Gigante." That tune will appear on the soundtrack, alongside songs by Alison Krauss, Warren Haynes and Bret Michaels, among others.

"Jeremy and Vic freaked out," Guigui enthuses.

Harple says working with experienced producers in Leiber's studio helped him become comfortable relinquishing control of his songs and accepting outside input. That's often tough for a songwriter to do, especially one who has worked solo for so long. But he says it has helped when bringing songs to the Aerosolites' touring band, which includes Death and Lumbishead drummer Danny Hadeney, guitarist Mark Sengreder and bassist Ben White. Though Harple and Veeve split songwriting duties, arranging is a group effort.

"It's nerve-wracking to give up control," Harple admits. "But you learn that your choice you make ultimately has to serve the song."

He cites "Every Third Day" as an example. Originally written in Harple's familiar reverb-folk mold, the version that appears on the record is a hoarse, piano-driven pop song. Reimagined by Leiber, it's a mid-atheist but it's wailing. Despite its gloomy shade, the song somehow mirrors Harple's signature gritty style, which creates a gripping contrast.

"The collective lyrics and goal was to make an album that was true to the songs' inner voices," says Guigui.

"We really needed to showcase the Aerosolites' dynamic, eclectic style," he continues. "We made this one just right, the way they need to back in the day." ☐

**THE AEROSOLITES AND OLIVER LEIBER**  
 They're the Aerosolites' friends  
 Producer Oliver Leiber (right)  
 December 12, 10 p.m. to 11 p.m.



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## music

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## WED.07

### Burlington area

**LO LOUNGE** Embrace with DJ Delz (8pm-11pm) \$10 w. Fee

**CLUB METEORUS** on Stage and Montreal present **Quake-F** (8pm-11pm) \$10 w. Fee

**FRANKY D'S** Karaoke @ 10pm, Free

**LOUNGE & BEER & BITE** (10pm-1am) @ Cigar Social (Cover) 10pm Free

**MANHATTAN PIZZA & PUB** Open Mic with Andy Lopez (8pm-11pm)

**MONKEY HOUSE** 1000 R&M Present, Wreck, My 80's, DJ/Stone Phoenix (8pm-11pm) \$10 w. Fee

**MEATY'S** (DJ Dave and Montreal present) **Quake-F** (8pm-11pm) \$10 w. Fee

**ON TAP BAR & KINGS** Cooper & Lander (8pm-11pm) 10pm Free

**RAIDERS** (DJ Dave) (8pm-11pm) \$10 w. Fee

**REVEREND** (DJ Dave and Montreal present) **Quake-F** (8pm-11pm) \$10 w. Fee

**REX LOUNGE** (DJ Dave and Montreal present) **Quake-F** (8pm-11pm) \$10 w. Fee

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PHOTO © GREG GILBERT (JACK)

## War Games

As cool as Philly but with Burlington roots, indie trio **GREG GILBERT** are making national waves with an infectious brand of weird, home-grown pop. Last year's self-titled sophomore release was a favorite of indie tastemakers across the country and has audiences clamoring for their next one — assumed to be ready as early as March 2012. In the meantime, this Friday, December 8, the band reconnects with Queso City crowds at the Higher Ground Showcase Lounge. **VULNERABLE** opens.

**HUCKY WATERS** (8pm-11pm) \$10 w. Fee

**MONKEY HOUSE** (8pm-11pm) \$10 w. Fee

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**ON THE RINE BAKERY** (8pm-11pm) \$10 w. Fee

**TWO BACKTOWN TANNIN** (8pm-11pm) \$10 w. Fee

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**CLUB METEORUS** (8pm-11pm) \$10 w. Fee

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PHOTO © GREG GILBERT (JACK)

FEEL IN THE

# SOUNDbites

CONTINUED FROM PAGE 75

hand-purping up. Or at BT's *SOFT* stage seems to be a recent craze. "There will be people drinking and laughing and dancing. Also, most of the people there will be good looking," Daly noted. The other band on the bill is Manigault's *CONCRETE BRICKS*, another surf-rock group about whom I've long been curious and have heard great things. All of which was recently confirmed when they sent along their killer debut album, *For Their Weight in Bricks*. Look for a proper review next week.

Speaking of new releases, whiskey-grain samurai **BOLD TONES** have a new self-titled CD in hand, which they will celebrate by opening for **NOT BAY AT THE ZOO** this Friday, December 9, at Nectar's — see the HEADLITZ spotlight on page 78. Not to spoil the review that I'll eventually wrap up in these pages, but, as Gold Tones's self-described genre implies, it's a rickshaking take on bluesgrass that really does go quite well with whiskey.

Continuing on a theme — new releases, not whiskey — **ANDREW PARKER BRINK**, recently relocated to Boston, is unveiling two tracks from a set he recorded at Nectar's in October. "The two tracks, "Drawing Bird"

and "The Appalachian Carpenter" will be available for free download in advance of his concert on Wednesday, December 9. To celebrate, APB has two VT shows this week: Thursday, December 8, at the Bee's Knees in Northville and Saturday, December 9, at Nectar's.

Newish rock outfit **PAUL TAYLOR & THE APPLAUSES** were among the more pleasant surprises of 2011. Taylor's solo EP *Tumble Stars*, vormed its way into my regular rotation this summer with unabashed pop hooks, sugar-sweet harmonies and some of the catchiest down melodies this side of the sun. I'm pretty sure I had the chorus from "Good Morning Joe" stuck in my head until Labor Day. Anyway, Friday, December 9, at Radio Boston will be your last chance to see the band for a while. Following that homegrown gig, they'll be opening up for a short run of out-of-town dates in January, including a stop in Philly opening for the **BEAN**.

**KENDRICK JOE JACK TALEIGH**

The musician for this year's Grammy awards were announced recently, and the Green Mountains were well represented: **OSCAR PETERSSON** was nominated not once but twice for her dart



with country superstar **KIMMY CHESNEY** on "You and Tequila." The song called radi for Best Folk/Group Country Performance and Best Country Song. Also receiving a nomination was local composer **ALCONY**, whose album *Northern Soul* is up in the Best New Age Album category, which apparently really exists (or does it? [Sorry. That's about as deep as I get into new-age philosophy.] In any event, congrats to our local nominees. Hopefully they won't be joining the lovely **WENDY** as "two-time Grammy losers" (Nectar's would, not mine... calling, Nectar).

Last but not least, mark your calendars for Wednesday, December 14. That night,

at both Nectar's and Club Metropace, *Thrued Magazine's* latest acts from across the microphone against each other in a no-holds-barred, steel cage death match called *I Make Music* to decide, once and for all, who the greatest band in the history of Vermont really is. Or at least which BTV band should get a spread in an upcoming issue of *Thrued* and some studio time. Full details next week. ☺



## Listening In

Once again, this weekly playlist is judged voluminous, so we will share the best of it in a condensed every-line, abbreviated CD player. Check, please. ☺

**KEM**, Part Last Part Means Part Two Part  
Golfing 1980-2010

**Concrete Roads**, But They Weight in Stakes

**Rock Lips**, Another Mountain

**San Francisco**, Stop It!

**SoCal Elements**, Christmas

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1200A - 1200P  
CONCRETE BRICKS (LOCAL GUESTS)

**THU - 12/8 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**FRI - 12/9 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**SAT - 12/10 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**SUN - 12/11 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**MON - 12/12 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**TUE - 12/13 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**WED - 12/14 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**THU - 12/15 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**FRI - 12/16 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**SAT - 12/17 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**SUN - 12/18 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**MON - 12/19 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**TUE - 12/20 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**WED - 12/21 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**THU - 12/22 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**FRI - 12/23 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**SAT - 12/24 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000

**SUN - 12/25 - NECTARS**  
BOSTON SPANISH & THE BERRY  
BERRY 200/1000



Don't Know





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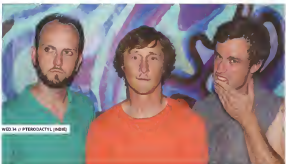
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## music

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WED. 11 PTERODACTYL (MIDN)

## Everybody Do the Dinosaur

In the two years since the release of their last album, the definitely obscure Worldkill, Brooklyn's PTERODACTYL have chilled the eff out. At least a little bit. The band's new effort — and third for the group's sub-existence in the Records — Aprils has found the one-temping in trademark ironic wit with a decidedly endearingly weird swing and an unabashedly pop-centric approach. Though no less adventurous or provocative than the earlier work, the record marks a notable evolution in both style and substance. On Wednesday, December 14, Pterodactyl play the Monkey House in Worcester.

### SUN. 10PM

#### northern

- ACE KACHIDIE**: New Mexico singer-songwriter 11:30 p.m. Donations
- MONO 5**: Jingle-jam-funk-funk for the winter w/ig. 11 p.m. Free

## MON. 12

#### Burlington area

- LE LOURNE**: Family night Open Jam. 10 p.m. Free

- MAKAYE WAGNER**: Paper Thin Radio's, the America's Best Indie Pop singer. 10 p.m. Free
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- MAKAYE WAGNER**: Paper Thin Radio's, the America's Best Indie Pop singer. 10 p.m. Free

#### central

- MAKAYE WAGNER**: Paper Thin Radio's, the America's Best Indie Pop singer. 10 p.m. Free

### northern

- MONO 5**: Jingle-jam-funk-funk for the winter w/ig. 11 p.m. Free

## TUE. 13

#### Burlington area

- MONO 5**: Jingle-jam-funk-funk for the winter w/ig. 11 p.m. Free
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- MONO 5**: Jingle-jam-funk-funk for the winter w/ig. 11 p.m. Free
- MONO 5**: Jingle-jam-funk-funk for the winter w/ig. 11 p.m. Free

#### central

- MONO 5**: Jingle-jam-funk-funk for the winter w/ig. 11 p.m. Free
- MONO 5**: Jingle-jam-funk-funk for the winter w/ig. 11 p.m. Free

### eastern

- MONO 5**: Jingle-jam-funk-funk for the winter w/ig. 11 p.m. Free

## WED. 14

#### Burlington area

- MONO 5**: Jingle-jam-funk-funk for the winter w/ig. 11 p.m. Free
- MONO 5**: Jingle-jam-funk-funk for the winter w/ig. 11 p.m. Free

- MONO 5**: Jingle-jam-funk-funk for the winter w/ig. 11 p.m. Free
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#### central

- MONO 5**: Jingle-jam-funk-funk for the winter w/ig. 11 p.m. Free
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# Net Gain

Barbara Wagner, Green Mountain Fine Art Gallery

**P**ainter Barbara Wagner gives the old aphorism "nothing ventured, nothing gained" a more positive spin in the title of her solo exhibition at Green Mountain Fine Art Gallery: "Something Ventured — Something Gained." The "something gained" is 15 modernist mixed-media abstractions from several different series.

Wagner doesn't render objects from the real world; rather, she creates brilliant expressions of color and texture organized into engaging compositions. In an online artist's statement, she writes, "Abstraction sets me free. It encourages exploration of aesthetic richness and complexity, and pushes me into uncharted territory." That push happily sends viewers into uncharted territory, as well.

The "Looking Eastward" series incorporates fabric and collage elements to interest viewers' surfaces with varied textures and engaging rhythms. At 30 by 40 inches, "Looking Eastward #19" is the largest piece in its series presented here. It's a swirled field of pale white and silvery gray uprisings and depths of patterned collage. These areas of crimson and Huckle's greens, blended with other dark colors, float across the canvas. Wagner sets up a triangular composition as sturdy as any Renaissance painting using a similar device.

Other pieces from the series are smaller, with the most petite just eight inches square. "Looking Eastward #6" is a wonderful blue abstraction with gold fabrics buried in the paint. It's a departure from the warm, almost gaudy notes that Wagner typically favors. "Looking Eastward #9" is an 8-by-8-inch canvas containing snippets of patterned fabric in a convoluted surface of earthy hues, spiced with a bit of lavender. The relatively more open lower left and upper right corners offer a bit of breathing space, and they help create circular movement in the composition. Wagner stretched the little canvases in the "gallery wrap" style, extending the painted surface around the stretchers' edges. In this



**WAGNER CREATES BRILLIANT EXPRESSIONS OF COLOR AND TEXTURE, ORGANIZED INTO ENGAGING COMPOSITIONS.**



way each picture becomes a three-dimensional object.

Several paintings from the "Traces and Traces" group have more organic traces than those found in other series. "Traces and Traces #9" features the colors of late autumn: sienna, ochre and drifts of white. The 36-by-48-inch work has slivers of darkness embedded in an umpteen-white arena and the reddish brown of raw sienna at upper right.

"Traces and Traces #24," at 32 by 38 inches, has a similar light-valued background. Patches of color, like leaves blown into pond ice, are scattered over the surface. Here the sienna area, a focal point, is above and to the left of center.

Wagner's "In the Year of the Buffalo" group debuted several years ago, and a few pieces from the collection appear in this exhibit. Those works have a more linear compositional structure, with horizontal bands dividing the picture planes into several sections. The 32-by-36-inch "In the Year of the Buffalo #2" is broken into four large horizontal segments. Squares are lined up like building blocks within the sections, with pale values above and darker blues and greens below. A bright purple line traces the lower parts of the canvas, and six abstract forms in similar hues run horizontally in a band above.

At a time when narratives seem to be all the rage in the visual arts, it's refreshing to see the work of a painter enthralled with "the act of painting itself, the creation of my own varied shapes and textures and the orchestration of color," as Wagner writes. In virtuosic hands, the formal, abstract elements of painting will never go out of style. **B**

MARC AMDELY

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**SEAN K.** is from Buffalo, N.Y., and he is about to start his second year at U.S. Naval Academy. He is a member of his school's astronomy club.



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**HALLWAYHOURS** Photo gallery (online) - photos of the city and the city's history. Through January 11 at the Gallery Pavilion in Burlington. Info: 802-235-1111.

**HEIDEGGER'S** "Work" paintings. Through December 30 at Central Vermont Hospital Center in Barre. Info: 372-4373.

**HOLEST ANTIQUES & JEWELRY** - collection from over 30 years of New England antiques and jewelry. Through January 11 at the Gallery Pavilion in Burlington. Info: 802-235-1111.

**JAY WICKS-HOUSE** - The Future of Light, with art paintings. Through December 25 at Vermont Supreme Court Library in Montpelier. Info: 802-235-1111.

**KATE HEYER** - Holy Light, contemporary and abstract. Through December 31 at Capitol Grounds in Montpelier. Info: 802-235-1111.

**NEAL RANTON** - Trees and Tigers, and Deer (10-11 PM) - through 10-11 at Vermont State Museum in Montpelier. Info: 802-235-1111.

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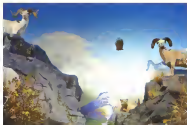
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**Gerri Taper & Ronald Braunstein**

The late New York City-based artist Gerri Taper once said of her work, "The images are the music." The playful faces and abstract figures that populate her paintings appear to be dancing to a melody only Taper could hear. The struggled with bipolar disorder, just as her son, Ronald Braunstein, does. His son, has explored the intersection of visual art and music. Braunstein recently turned to painting as a counterbalance to his work as conductor of the newly formed HIK/Instruments, which he created for musicians with mental health issues and their advocates. Braunstein's abstract work is exhibited alongside his mother's in "Partnership" at recently Midway Gallery & Concert Room through January 12. Pictured: "Shredding Series no. 1" by Braunstein.





**Neal Rantoul** The scene is totally fictitious. In the background, a herd of headbashed bighorn sheep are crammed close to fence snow-dusted peaks. In the foreground, a family of flowerless manzanita is posed as if on vacation. Each wolf, while body sports a brand-new Cabela's outfit. It's just one of the 17 seasonal tableaux created by the outdoor-gear retailer and photographed by Neal Rantoul. His close-ups of wolves — dead behind the glass eyes — nod of the cheery corporate truck lighting mounted to dramatic ceiling mounts "are both too real to be fake and too fake to be real," writes Les Rothenberg of White River Junction's PHOTOSTOP. The gallery is showing Rantoul's series "Lions and Tigers, and Bears (Oh, My!)" through December 22. Pictured, "Prison du Chien, WI."

Julia Scott Memorial Gallery Johnson State College, Info: 435-9443.

**BABARUS WIGGINTY** "Something Inevitable... Something Expected" abstract works. In oil. Through December 23 at 1040 Commonwealth Ave. Info: 889-3375.

**BOB BARRIS** Full range of pet portraits, mammals and abstracted depictions in watercolor. Through January 5 at 1040 Commonwealth Ave. & Bar in Portland. Info: 437-3333.

**BETH BARNETT** "Still life" hundreds of sculpted portraits that float like real models and are out on the wall just 75¢ per day. Through December 23 at 1040 Commonwealth Ave. Info: 889-3375.

**BOBBY ABRAHAMSON** One America Across America: photographs of a 2001 cross-country trip. Through December 26 at Glendon Center for the Arts, Johnson State College. Info: 875-1848.

**CAROL BOWEN** New work: abstract paintings created from original ink, memory and personal photographs. Through December 23 at River Arts Center in Manchester. Info: 888-8261.

**DEBORAH ARTISTS** Works by artist Harriet Gould, painter Jon Foster, sculptor and jewelry maker Erika Haddock, and painter Alison Beckwith. And photographer Robert Fox. Through December 23 at River Arts Center in Manchester. Info: 888-8261.

**DECEMBER HOLIDAY SHOW** Painting, photo, epoxy jewelry and merchandise on 13 island artists. Through December 18 at Island Arts. Info: 888-8261.

**FESTIVAL OF THE LIGHTS & HOLIDAY SHOW** Community display of original and handmade lights, artwork by members. Through December 23 at John D. Coker Center in Stowe. Info: 253-8354.

**THESE DAYS** Paintings by the Vermont artist. Through December 23 at Village House Shoppe &

Gallery in St. Albans. Info: 324-9670.

**GUYLENN KIRBY** "Horse and Mountain" works by the Vermont artist. Through December 23 at 544 E. in Portland. Info: 437-3377.

**HARVEY WOOD** New watercolor paintings and prints in oil. Through January 2 at Colchester Art Center in St. Albans. Info: 324-9670.

**JOANNE SMALL PICTURE SHOW** Works in a variety of media by Joan Small. Through December 23 at 544 E. in Portland. Info: 437-3377.

**JENNIFER FOUNDER** Art of Nature, modernism inspired and art of nature with modernism. Through December 23 at 544 E. in Portland. Info: 437-3377.

**KICK OFF FIREWORKS** Artwork and craft projects. Through December 24 at 544 E. in Portland. Info: 437-3377.

**LYNN & JESSIE BARRIS** A collection of paintings by Lynn & Jessie Barris. Through December 23 at 544 E. in Portland. Info: 437-3377.

**LARRY WOODWARD & LISA KATHARIN** Open House: paintings, sculptures, jewelry and more. Through December 23 at 544 E. in Portland. Info: 437-3377.

**SMALL ARTISTS** Works by gallery artists, including artists by the Vermont artist and cultural materials by the Vermont artist. Through December 23 at 544 E. in Portland. Info: 437-3377.

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# movies

## Melancholia ★★★★★

**L**ove it or hate it, Lars von Trier is begin his latest with movie history's most (intentionally) gorgeous spoiler. It's a sequence that, except for its final seconds, could be an outtake from Kubrick's 2002 *Space Odyssey*. From a vintage point of space, we watch as a giant celestial body slowly sinks toward the Earth. We hear no ominous strains from Wagner's *Tristan und Isolde* (he realize we're about as far from Hollywood as filmmaking gets when our planet is obliterated in a cosmic hit-and-run).

As much for suspense, you might assume. Well, not quite. As the Danish writer-director has explained, "We can see linear what happens and still not know how it happens." *Melancholia* is less concerned with the end of the world than with how it feels to confront that prospect, and it explores its theme on a relatively intimate scale. Where the typical tale of global calamity drops in screaming mobs, *Melancholia* burrows into "sinking" with scientists, not his men and his types, doing cameos as themselves and, of course, lots of clock-watching bees, not Trier focuses out not exclusively on the members of one extended family.

And when a family is it. His picture is divided into two parts, each named after one of the daughters. The first, entitled "Juliane," depicts the daylong wedding of a clinically depressed young woman played, in the performance of her career, by Kirsten Dunst. The wedding is a serious anxiety moment caused by Julian's arrogant brother-in-law, John O'Leary (Colin Farrell). Her sister, Claire (Charlotte Gainsbourg), has serious misgivings about the festivity and grows increasingly impatient as Julian grows increasingly less festive, but by hour something dramatically to the audience of her outlook.

The viewer doesn't have to look for far-fetched sources of her instability. Julian's mother (Charlotte Rampling) is a warped and resolute creature. John, then, I have concluded, has for some time played only two types of characters: a dissolute million or a psychotic man of means. He's at his bleakest once he's at Julian's death, as added just drama who implicitly delivers all of warning: his daughter included—in "Betsy" the first act, it's richly odd and obliquely funny. If you stood only one movie wedding this year, I urge you to make it Julian's.

The lead act is called "Claire" and appears to take place a short time after the wedding, amidst a massive tsunami, which has been "brought behind the sea," and now be seen approaching the Earth. Some people—John, for example—except the word of scientists who say it will pass us by, offering the spectacle of a lifetime. Others believe bloggers who insist it's an ominous omen. Attraction never distant, as one special switch in clearly dynamics occurs. The previously composed Claire begins to unravel, while Julian assumes a calm, authoritative demeanor. It's a fascinating transformation superbly conveyed by both actresses. Some reviewers have even gone what to make of it. Roger Ebert, for example, suggested that "the two sisters exchange personalities."

A little research reveals that von Trier, whose personal struggle with depression is well known, seems to advance a more or less

troubling possibility that, in a time of unimaginable catastrophe, the depressed personality might feel more at home and thus prove more functional than someone accustomed to believing the universe is benignly ordered. If every day feels like the end of the world, the end of the world is just your neighbor day.

*Melancholia* is a stunning achievement, artistically, intellectually, and in terms of filmmaking craftsmanship. Its closing moments rank with the most unsettling and lovely ever put on film. As you look eyes with those bees on wings beating for the big finish, the climax may not come in a surprise. It's a statement to von Trier's genius that this doesn't stop it from coming to a shock.

RICK KISMAN

## REVIEWS

## Take Shelter ★★★★★

**A**s we waiting for the end of the world, or what? Like *Melancholia*, writer-director Jeff Nichols' *Take Shelter* takes apocalyptic terrors and puts them in intimate, vulnerable spaces. The film will probably have won several Venice scores by the time you read this, or soon after this, as with its recent haul of independent Spirit Award nominations, it won't leave the public eye.

Where von Trier's film has stylistic brio and Rian's glossiness, Nichols is a close-hewn character study set and shot in the American heartland. It plays like a do-over on version of one of those classic "Twilight Zone" episodes with an unreliable local character—one who might be a prophet, or just plain insane.

As Ohio construction worker and family man, Curtis (Michael Shannon), begins dreaming of a storm of biblical proportions that make dark rain fall from the charming sky and turns people against their wife and dear ones. It sounds like a prequel to "The Thing That Ate" or a Stephen King flick, except that Curtis experiences his apocalyptic visions, as sometimes with his blind-willing reality. So does the audience, and their movie-maker makes the dream sequences disappear on a deeper level than anything in the horror genre.



Being a methodical midwesterner, Curtis doesn't overreact. He knows his mother (Gloria Baker) is a diagnosed schizophrenic, so he keeps his apocalyptic vision. At the same time, to cover all the bases, he builds up his backyard around shelter and carefully disarms himself. From anyone who has attended him in his dreams, such as his work partner (Shia Whigham).

But what if those personal moments turn out to include Curtis' long-lost sister, Cassie (Charlize), who tries hard to interfere his behavior, and their young daughter (Tara Sweeten)? How long can the family's bonds

—and its finances—accommodate his obsessions?

As the film progresses, it becomes clear that, on Nichols' mind, the storm is already here. The script isn't subtle about the real forces closing in on these ordinary folks: bank loans, medical bills, job insecurity, dread of the future. Whether Curtis does, in a crisis, a response to a merely a dilemma, it's a logical result that could have been painfully a foreboding if embodied by a lesser performer.

But Shannon, the lucky, smug actor who also starred in Nichols' *Shotgun Stories*,

is nothing short of brilliant. In all but one scene, he keeps his performance quiet, letting the packed tension in his face convey the character's unraveling. Like his daughter, who ends of the world tends to come from him in his dreams, Curtis doesn't have much use for words. Most of the communication falls in his body, who is patient but not content to follow direction. Sound and his film-maker with his chaotic run-making performance this year.

When it came to ending the film, Nichols gave himself a easy dilemma. Stick with the lurching dark scenes, or knowing the storm coming? His resolution not to use sound means will leave frustrated at arguing. (A film that dared to go further such a similar dramatic premise, with out the order of theology and better religious debate, was Michael Tolkin's *The Day After Tomorrow*.)

Overall, *Take Shelter* would have been called down a higher staircase like those of the horror film a sometimes masterful "Chilling" parables are more chilling when they're brief. Still, this is a showcase for the best of the best actors of our time that resonates both figuratively and—when the thunder booms—literally.

MARGOT HARRISON









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## NEWS QUIRKS BY ROLAND SWEET

### Curse, Poiled Again

After crashing his car into a utility pole in Albany, NY, Miguel Medina fled, according to police, who'd already been alerted because the vehicle was equipped with a dash cam. Officers arrived in time to rush Medina, and charged him with driving while intoxicated and leaving the scene of an accident (Albany's Times Union).

After Kevin Dilly, 23, crashed into a police car in Suffolk County, N.Y., injuring the driver, responding officers saw he was wearing a T-shirt that proclaimed, "I'm a drunk" (Alcoholics go to meetings?). They tossed him and charged him with DWI (Associated Press).

### Aero Dynamism

Twice in one week, passengers on Continental Air charter flights from India to Britain were asked to contribute additional money to cover the cost of fuel and airport fees. In the first incident, 100 passengers were told during a stop in Vienna that the crisis crew needed \$53,000 to continue the flight. Passengers who balked enough cash were allowed to leave the plane one at a time to use cash machines. Later that week, passengers were stranded at the airport in Amsterdam, because they refused to chip in \$300 each. "I understood very well that they are passengers in America," Bhupinder Kundra, managing director of the charter line, acknowledged. "But nobody is ready to pay." (New York Times)

### Jeweled Love

Deafened by rage after her estranged husband started dating another woman, Lauren Jean Winkie, 50, dressed in coveralls, rubber boots and bubble wrap, then drove to his office in Redwood City, Calif. There, according to San Mateo County District Attorney Steve Wagonette, she found him at his computer, shot a man gun into his side and stabbed him in the neck. The husband survived the attack and called police, who found Winkie still in his office wearing her bubble-wrap outfit (San Jose's SJRW-TV).

A British court convicted Deborah Singh of sexually assaulting a male to his wife of 17 years so she would gain weight and become a distraction to other men. "He constantly accused her of infidelity and having affairs," prosecutor Catherine Bray said last November. Crown Court, Victoria. Jagmeet Singh Gill said she ate the tainted food tainted him, but he made her eat it out of guilt by telling her he made it especially for her. She grew hate on her chin, cheeks and back, developed spots, constantly ugly skin, and some scalp hair left out (British's Daily Mail).

### Trash to Treasure

A Utah company has begun turning garbage into building materials intended to replace wood. At its prototype plant in Kearns, Better World Materials can convert up to 30 tons a day of trash into cement blocks and other trash that recycling centers have rejected into landfills. Better World's president Dwight Auld said the company just signed a contract to produce 2-by-6 planks for shed foundations and is negotiating to expand to plant in 15 states, each able to process up to 30,000 tons of rejected recyclables a day and employ 360 people. "Are we going to run out of garbage?" Auld said. "I don't think so." (Salt Lake Tribune)

### When Spell-Check Isn't Enough

When Democrats in Derby, Conn., nominated James R. Butler, 72, as their candidate for the 30-member Board of Apportionment and Taxation, his name was mistakenly listed on the ballot as "James J. Butler." Butler received the most votes, but there's a real James J. Butler, 46, who happens to be James R. Butler's son. At the Bureau of the secretary of state's office said James J. Butler should be voters in because he was the one elected. (Associated Press)

### Temptation Eyes

South America's Committee for the Promotion of Virtue and the Prevention of Vice offered its right to order women whose eyes seem "tempting" to cover their faces immediately. South women already must wear a loose black dress and cover their hair and accessories that face when they appear in public. Sheikh Abdul al-Nabbi of the Islamic director announced the CPVPV's authority after a Saudi man Saigle with a member of the committee who ordered the man's wife to cover her eyes. The husband was stabbed twice in the head (Egypt's Egypt's News agency).

### Comfy Ending

Protesters who found a 76-year-old woman at her home in Independence, Mo., said she had been in her reclining chair so long that her skin had fused to it and remained with the chair when she was freed from it. A fire captain described the woman as a "rotting corpse that was still breathing." She died shortly after. (Associated Press)



# COMICS

BLISS BY HARRY BLISS



I used to be the 600 driver who evades my perfectionists, but I took pills, stress, and pills.

TED RALL

BARACK OBAMA



© 2010

LULU EIGHTBALL

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SOME SAY YOU CAN'T TALK ABOUT YES

THE K CROOKINGS



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Indulge. Let's spread (spread) better for tonight!



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## THIS MODERN WORLD

by TOM TOMORROW





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## WEEKENDS

December 10<sup>th</sup>-11<sup>th</sup> & 17<sup>th</sup>-18<sup>th</sup> • 9am-9pm

## WEEKDAYS

December 9<sup>th</sup> & 12<sup>th</sup>-16<sup>th</sup> • 4pm-9pm



Our friends from the Community Sailing Center will be joining us for a holiday tree sale outside the market. All proceeds from the sale will go to the Sailing Center's programs. Their mission is to give kids who might not have the opportunity a chance to get out on Vermont's greatest natural resource, beautiful Lake Champlain. We love that!

December 15<sup>th</sup>-20<sup>th</sup>, we'll be boosting the value of our gift cards! (online purchase only)

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